

cfuv program guide and lifestyle accessory

OFFBEAT

146
february
2000

magazine

LYDIA LUNCH

dirty little secrets

norman bates
valentine

westbam

WTO

tic toc
festival

soul
survivors

reviews

FM
102
CFUV

February
2000
Issue # 146

QUOTE OF THE MONTH:

"Every issue of Offbeat is
the sex issue."
-Reveen

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-DEADLINE
FOR ALL SUBMISSIONS
IS THE 15TH OF EVERY
MONTH-

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editorobot: golden tufts of fur

Good morning. It is at present 4 p.m. on a Saturday. Perhaps you are still sleeping, maybe even at work, or enjoying a nice stroll through the mall. Maybe you are making blueberry pancakes with syrup or you are making a nice sandwich to enjoy while watching a Louis Gosset Jr. movie on channel 40. Perhaps you were just about to order the George Foreman Knock Out The Fat grill off the television. Perhaps you are playing basketball in the rain or smooching a loved one. Perhaps you are in the pithells of depression and desperation, with no loved one, friends that aren't true and in a job you hate. Perhaps you wish you were a robot like me. Maybe you are at your most happiest, in love, in the company of the most fantastic friends you'll ever find and enjoying life to the fullest, doing truly prolific work to change the world. Or perhaps you are trimming your nails. I feel the need to trim my nails all the time, although trim is not the appropriate word. I take Kaila's nail clippers and snap off my nails at right angles. I can't stand having nails, it DISGUSTS me. I don't know why. Same with food on the body. I hate little children with spaghetti sauce all over their face and noodles on their head where they "cutely" placed the bowl. Today's message to everyone everywhere: good luck with everything, I mean it.



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and garage...

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Presence's new release cd, *All Systems
Gone*. And be sure to have your entry in
by Feb. 14 or no candy for you, Valentine...

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off...Phoenix Theatre--Half price tix Mon & Wed...Roberta's Hats--10% off regularly
priced items...Rubber Rainbow--10% off purchases over \$10...Sam The Record Man--
10% off select merchandise...Turntable--one dollar off each non-sale item...Univeristy
Futons--10% off regular priced items...Virtuality Video Games--20% off computer
time and 10% off games over \$25

ENTER THE NINJA

By Chris Eng
so72@hotmail.com

Well, Valentines Day is just around the corner, and what does that mean? A lot of sad and lonely people have an excuse to curl up under their beds in the foetal position bawling their eyes because that person at work who is their one true love and the only person who could ever understand them told them that they were a pathetic little worm and not to come around their desk blithering about anything so laughable or trifling as love anymore. And why? So cupid could have fun sharpening up his razor-tipped arrows to bury in the floorboards surround their bed. Yeah, I've got my suspicions about the little half-nude bastard. He's like some two-faced creator/destroyer god, always jolly and friendly to those people who already have someone, but for those poor single, bachelor folk out there, BEWARE! He suddenly turns into Kali, replete with garland of skulls, daggers in her many hands and a goblet brimming with the blood of the lovelorn.

Luckily, there is a now an alternative to locking yourself in the closet for February 14th, a place where single people can meet and never be lonely again. You know where I mean ... Internet Chat Rooms! The sexual revolution never ended! Now disease free! New and improved! Observe:

Hot&hungguy69: Anybody want to chat with a hot guy who loves to do it with hot ladies?

Sexmachine: Are there any ladies free for chat? I have a piece the size of Kentucky.

Mangod: Debbie, I am so hot. I am giving it to you! Can you feel it? I can't believe what you're doing to me! I am going wild.

TheRock: I am so ripped! I have blonde hair and blue eyes. I am 6' 3" and 195 lbs. All solid muscle. Which lady wants to do it with me?

DonJuan: Shut up Mangod, you are so 14 years old. I am going to tell your parents. You are an asshole and do not deserve a fine woman like Debbie. Debbie, do you want to do it with me?

Sexmachine: I'm serious. You have never seen anything this big. I dwarf the Empire State Building. Spiderman is climbing up the far side.

Cutegirl: Okay, I'm leaving.

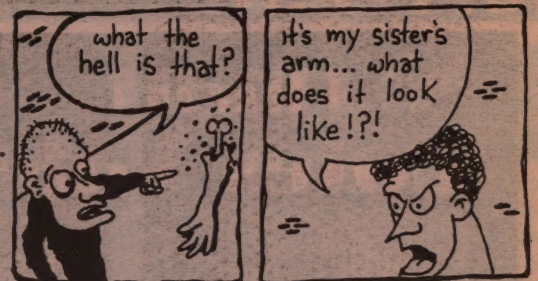
Mangod: SHUT UP MAN!!! YOU DON'T KNOW ME!!! I'M NOT 14!!!! Never mind, Debbie. He'll never love you like I love you. Debbie? Debbie?

The pseudonymous freedom proffered by the internet has brought us here - to the next step in erotic literature. First, 'The Pearl,' then 'Delta of Venus,' 'Story of O' and now 'The Amorous Adventures of StoneCold and Hot18Pussy.' And it's all interactive! Simply type in a nonsensical innuendo for a name, cast away your imagination and be prepared to masturbate to a furious climax as misspelled words slowly parade across your screen like a series of drunk and incontinent Shriners in minicars on Labour Day weekend. And remember, kids - the keyword is 'sexy'!

There are literally tens upon hundreds of such rooms out there, so you shouldn't have any trouble finding one; and if you don't have your own computer, then they have plenty of terminals at the public library, but if you get caught gettin' down with your bad self in there, then you're on your own, because I can't condone that. That's just not right. That's not what anyone wants to see while they're hunting down Nancy Friday books. On second thought, maybe it is, but you still shouldn't do it. Not unless you're in the back stairwell by the 900 deweys with your significant other, frantically tearing through pantyhose and edible undergarments in a fevered attempt to quench your passion, knowing full well that a clerk could walk through those doors at any minute with a stack of freshly processed Scott Turow novels and catch both of you in the middle of things, door thrown wide, exposing your passionate holiday frenzy for all in the General History section to see. That's my advice for couples, anyway.

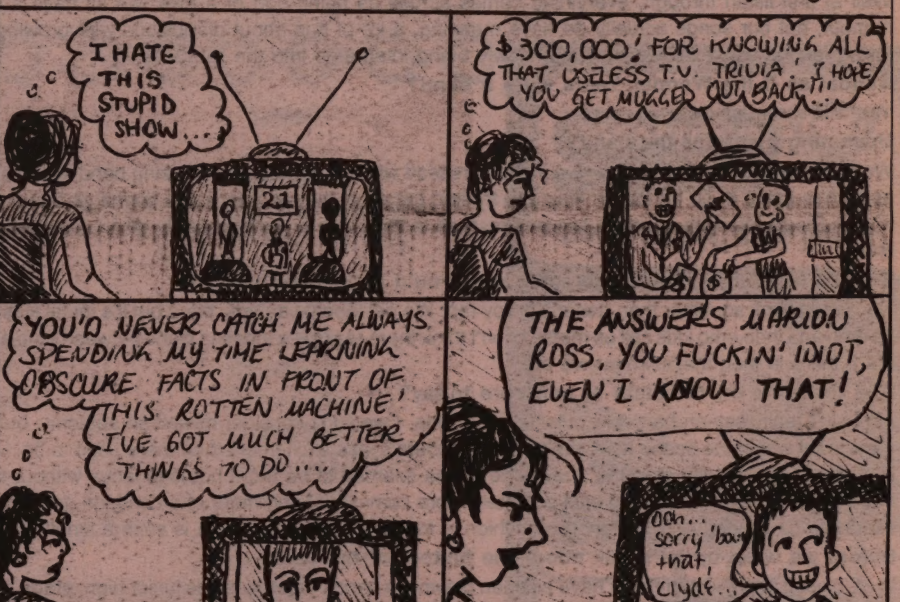
So, happy Valentine's Day, kids, and remember: If you can't be with the one you love, love the one you're with. And that includes twenty-sixers of cheap scotch. Well, it does as far as I'm concerned, anyway, and I'm gonna hold myself to it.

AQUAFLESH
number 12 by gareth 1999.



THE END.

We are all idiots... ©2000 Jemmyu



MONDAY

HOSPITALITY NITE
WITH DJ DADDY MACK

TUESDAY

U PICK 'EM WE PLAY 'EM
WITH DJ DADDY MACK

WEDNESDAY

WEDNESDAY NIGHT
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BY DJ SHADE

THURSDAY

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IS BACK WITH DJ SHADE

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FEBRUARY 3RD
JEFFERY SEZ

FEBRUARY 28TH
CULTURE

FEBRUARY 29TH
FRANK BLACK

MONDAY, FEBRUARY
28TH

DJ DADDY MACK AND
LEGEND'S HOSPITALITY
NIGHT MOVE UPSTAIRS TO
THE CUCKOO'S NEST.
EVERYTHING, AND WE
MEAN EVERYTHING IS THE
SAME, WELL EXCEPT THE
ROOM, BUT EVEN THAT
WILL BE DIFFERENT



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Norman Bates Valentine



By Ben Milne

Norman Bates Valentine are a very talented band, native to Victoria. Being a generally young band in age doesn't take away from the high caliber of music they play, and having played in numerous other bands, the members have a lot of experience to draw upon. It shows when the Valentine rock the all ages circuit. Their music has a very original sound so comparisons are difficult. I guess you could say they play their own brand of hardcore emo, but it doesn't matter. All you need to know is that they rock. The band plays all around the island, so look for them playing your neighbourhood. Without further ado, here's the interview with Brad of Norman Bates Valentine. Oh, before we begin allow me to explain the title of the interview. I had a really difficult time getting the marantz (the voice recorder) to work and finally we got it to work with only the external voice (not the microphone) and it sounded really distant and there was this really neat echo. At the end we also made really neat sounds. I'll be playing some of the interview because it's quite funny on the radio on Monday morning sometime during the Back Porch's time slot of 3 AM and 6 AM. But now here is the interview.

OFFBEAT: Who are you?

Brad: Well I play guitar and synth and do most of the the vocals for NBV. I write a lot of the material but we all work on it, so it's not fair to say that I write all the songs. I guess I put out a lot of the ideas.

Fair enough. Where does the name NBV come from?

Psycho is an amazing movie and we're all pretty down with aesthetics of deranged serial killers and the name's kind of a juxtaposition with itself.

I assume you're talking about the new Vince Vaughn one, superior to the old one.

No, and if I could get out of this space tunnel I'd kick your ass for even bringing that up.

What are your songs about?

Well at first listen through, everything comes across as being sort of a joke, we all have a sense of humour, but our songs actually do have meaning, a lot of it is about disillusion with growing up and losing friends when we were young, slowly being integrated into the rat race.

Almost as if the Wonder Years were a band?

Yep with more knives.

Upcoming plans for the band?

We're in the middle of getting twelve inches pressed with September, an amazing band from Vancouver, and we're going to go on tour in May and try and get rid of the records, we're gonna go down the coast to San Diego. We'll be gone for two weeks, then in the summer we'll probably go for a longer period of time.

Sounds like fun, any specific categories you'd lump your band?

No, I don't think so, other than generic b-boy rap. We get labeled an emo band but it's metal kids who call us emo and then emo kids call us metal. I don't think there really is a meeting place between emo and metal but it there is then that's where we are.

Any thoughts on the state of hardcore today?

I couldn't really say on hardcore outside of Victoria, I wouldn't consider myself an authority, but being a participant within the scene it seems to me that there's less excitement than there used to be. It seems like when I first started going to shows the scene seemed to be more homogeneous without sounding bad. It wasn't boring but there was definitely more community and more of a common goal. But it now seems to be divided and factioned off, which is too bad because Victoria is such a small town.

Before we wrap up let's talk about the history of the band.

Well, myself and Hal and Peter have all been playing in bands together since junior high, grade eight, and as for Dan, I actually scouted him out at Victoria High School. He had himself a Minor Threat silk screened shirt. We started talking and turns out he plays guitar and I asked him if he wanted to play music, that's how he got involved. And Joe we used to jam with but he left to do the Emily Carr thing and didn't work out so he came back and we kind of reunited. It's kind of like old times.

soul survivors: survivors:

PANS OF STEEL MEET HIP-HOP!

by cane roberts

In honor of Black History Month, on February 19th Victoria will have the opportunity to witness a unique steel drum/soca reggae band called the Soul Survivors who will play alongside a mix of local hip-hop Mcs and Djs including Mystapuka, King Motoe, Tee-Dub and Sleepy. A reggae/dancehall DJ known as DJ Nature Boy will also be woven into the mix to add to the Caribbean flavor.

In the last century, many musical forms rose to the forefront of people's awareness as a result of colonial oppression of peoples whose roots were predominantly non-European. Capoeira, a martial art disguised as a dance created by runaway slaves from Africa in Brazil in the mid 18th century is one such example. It took over two hundred years for capoeira to gain respect among "other" masses (upper, middle and bourgeoisie class) but eventually in the early 1970s it became a national badge for Brazil. Not only was capoeira woven into Brazil's symbolic identity but it is also credited to have given rise to break dancing in New York. Close to Brazil are the islands of Trinidad and Tobago where there were similar developments surrounding the evolution of music and art through colonial oppression. One such unique musical phenomenon was the steel drum (pan).

The pan evolved predominantly from the bamboo bamboo that was an instrument made from hollow bamboo tubes that were cut vertically to make different musical tones when struck. The bamboo bamboo instrument was created because a law made by the colonial oppressors called the Peace Preservation Act banned African drumming in Trinidad. As bamboo bamboo bands grew into the 1930s their musicians began to also use bits of scrap metal, tin cans, brake drums and other materials one would find around an urban area. The use of these materials eventually led to the creation of the steel drum or pan.

Steel drums were originally used a lot by black youth in ghettos in the Port of Spain (Trinidad's largest city) as a way for them to express themselves. As is the case with break dancing in New York, pan bands/gangs formed and fights occurred between the pan bands over bragging rights of territory and the music each made. But as time went by, their fighting was channeled into their music. This transition prepared the instrument for closer examination from the middle and upper classes. Such classes even began to study and create bands of their own. And, as with capoeira, the steel drum became the national badge of Trinidad and Tobago.

The Soul Survivors are a seven-piece steel drum band from Vancouver that has been active and playing at an array of festivals for over twenty-five years. They've opened for such artists as Jimmy Cliff, Third World, Burning Spear and Byron Lee and the Dragonaires. Their members are from the islands of Trinidad, Jamaica and St. Lucia.

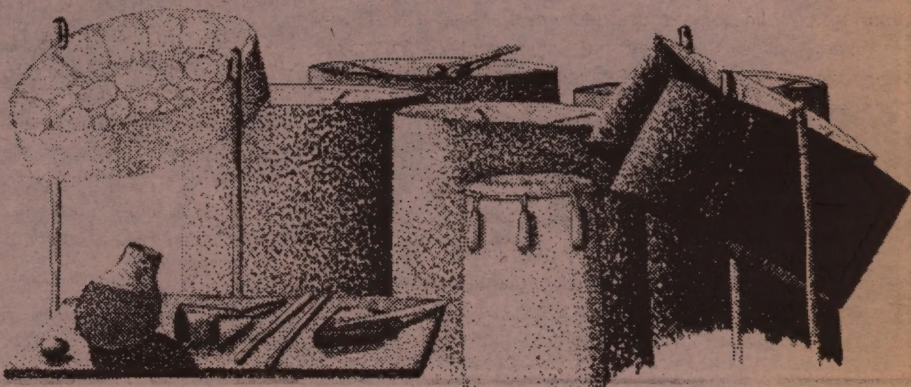
Tony Blackman, the oldest member of the band explains, "Steel drum is a traditional instrument that has come a long way. It's an instrument made from a barrel. You can do anything with the steel drum. Your own imagination can go as far as you want with the pan." He also reminds those who may be misinformed about steel drums that "pan" is not a particular style of music but is an instrument that can be blended with a host of other instruments. "We've played with musicians that have jazz, classical, Latin and Christian music backgrounds. There are tons of recordings with people using one steel drum mixed with other instruments."

A couple of tracks on a CD compilation called *New Vibes* put out by Ritual Records musically explains what Blackman says. *New Vibes* presents young artists from Trinidad and other islands around the Caribbean. Its musical content is unique, as it mixes hip-hop, drum and bass and "ragga soca," calypso and the steel drums into different tracks. The third track called "Clear de Way" by Chantwell mixes calypso with heavy drum and bass beats mixed with the steel drum in the background. The track re-affirms that pan can work in harmony with other instruments and styles of music.

When you look at both the history of the steel drum pan and hip-hop you can see blatant similarities. They both evolved from people who did not have much and who wanted to find something that would give them an identity of their own. The oppression of both art forms have strengthened them even more, to the point that both have been adopted by the masses and are finding ways to grow and evolve together even further into the future.

Tickets for the Soul Survivors and D.J.s are \$9 in advance, available at Lyle's Place, UVSS Info Booth, Complex and Caribbean Village Bakery (on Quadra). This is an all-ages event. Feb. 19th in the Michele Pujol (Multi-purpose) Room in the Uvic SUB. Tickets will be available at the door also.

--photo by Abigail Hadeed



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LIVE GIRL ON GIRL ACTION

Positive Radiation: Memories of Nagasaki-My Valentine for lovers and fighters

By jennym

The road to Nagasaki is unmistakable; after we paid the thirty thousand yen toll to get off the expressway, we wound along the main road that went through the suburbs of Nagasaki until we ended up in the downtown core, where we parked and went to dinner at a pseudo-Italian restaurant. There was no pepper or parmesan, but novelty, soy and hot sauce compensated. Cherub (not his real name, but one I call him at certain times and for the sake of this article) and I looked through the holy book that led us thus far, the Lonely Planet, and a few other maps and pamphlets on the island of Kyushu, and tried to decide what to do before going to a love motel to spend the night. The Lonely Planet said that they were clustered around the Peace Park, like an ironic make love, not war monument right beside the epicenter. Love motels in Japan are different than regular motels, for two major reasons; you can rent them by the hour, and you don't have to show the desk clerk your face if you don't want to. A wall in the lobby has a grid of lit-up pictures of each room in the motel, and when the room's occupied, the corresponding light goes off. Parking is hidden from the street and even curtained to protect privacy. The exterior and interior design of the motels are often very distinctive; tacky, actually, in a cute but suggestive rococo style.

After night had fallen on Nagasaki and we'd made our way through the lower commercial district of the city, we picked up the car, intending to find this veritable profusion of love motels around the Peace Park and pick from the best of them. At ten o'clock the all-night rate kicked in and we didn't want to miss a minute. Japan is the place where the streets have no name. I'm not joking; there are a few routes that are numbered, but most of the streets don't have names. Apparently, a large part of police activity is centered around giving directions. When we first started looking for a motel we took this into account, but

were'n't up to asking a cop to direct us to the kinkiest love motel around. (Rumor has it that some of the rooms in love motels had themes or bondage gear, and once that I heard this I was unwilling to settle for anything that wasn't perverse in some way.) We lost ourselves in countless small networks of narrow streets, stopping to ask the occasional gas station attendant or convenience store clerk, who gave us complex directions we promptly forgot, or else the concise directions to a regular hotel.

Cherub, who has been living in Japan for six months, insisted that love motels are everywhere in Japan, a place where people usually don't leave home until they're married. It was just a matter of time before we drove right past one, no matter if we didn't find the "cluster" of them around the Peace Park. By midnight we had managed to drive right out of town and into the back hills somewhere, well out of Nagasaki, in search of the elusive love motel. As we parked at the side of a rural auto-wrecking yard, trying to figure out how we could have got so lost, Cherub said tiredly, but matter-of-factly, "You know, there is a time after which we go back." I nodded solemnly, biting back my laugh. After all, I hadn't been driving.

Finally, we emerged from behind a mountain, and drove down into a suburb of northern Nagasaki. We began recognizing places; we'd been lost here before, and were ecstatic to recognize something again. Shortly after, we saw a huge castle with the neon words, "Hotel Canyon" calling out in red. Hope. We drove in for closer inspection, to confirm that this was, indeed, a love motel. We parked without bothering to curtain our car. Hotel Canyon does nothing to excite me; the rooms in the pictures are all hospital bare, modern and uninteresting, painted white with primary colors that vaguely remind me of a teenager's room in an Ikea catalogue. I turned to Cherub and announced with good faith that I thought we could find something better.

Twenty minutes later and much closer to central Nagasaki again, outside a hotel named after a woman, I waited as Cherub ran in to check if there were any rooms left. He came out to report that the only theme room they had left is one where the bed is a car, and we both knew the answer to

that.

We found Hotel Sun a few minutes later, it was down an alleyway, and looked sordid; two bleach-blond prostitutes were dropped off and made their way to the lobby during the time we manoeuvred the tiny car into the even tinier parking stall. We entered the lobby to discover that there were still two or three rooms available; there were mirrors on the walls, if the pictures weren't lying. We chose our room, and the lady at the desk exclaimed cheerfully and laughed when Cherub bent down to talk through the small money window. I assumed she didn't see many people at her job. Long-anticipated passion gave way to one a.m. relief; we inspected our room, discovered Japanese porn on the t.v. (with the genitals all pixelated out, as per federal regulations) and after a short bath in the big soaker tub we went to bed, where there were mirrors on the ceiling as well as the wall. We left the lights on, and after a few minutes we convinced ourselves that we could make a lot of money if we wanted to. At one point I looked at us on the ceiling, and we were an amazing pink bug with a long body and eight appendages, because our heads were cut off from my view. I pleaded with Cherub to let me take a picture of it with the camera, but since it would be his ass in the picture, he refused. The nine a.m. wake-up call put us on our way the next morning, and we navigated our way around the Peace Park in the car several times before we managed to find parking. The park had a different feeling than the Nagasaki we visited the night before; instead of a barrage of signs and bright neon, there were a few people flying kites on the flat expanse of what used to be the Urakami Prison, leveled by the atomic bombing. Part of the foundation still remains; grass grows in the rooms where prisoners were once kept.

As I surveyed the ruins, a middle-aged man walked past me, wiping his eyes, and I found I was close to tears as well. I read the plaque on the peace fountain about people dying of thirst after the flash of several thousand degrees cooked their skin, and all of the sudden I felt very ignorant

and self-indulgent in the face of humanity. I had never crossed as street so carefully as I did when we went to see the epicenter marker. I was so aware of being alive and not wanting to die or suffer that I became struck by the kind of fear the location inspired. The bomb exploded 500 meters above the ground, and right below that spot, on the ground, is a black granite monolith marking the exact epicenter. It stands in the middle of a large circle in one corner of the Peace

Park, beside the only surviving corner of a cathedral which has been relocated from another area. While we were standing a few meters from the epicenter, the 11:02 bell began tolling, so Cherub turned to me and said, "If it were August 9, 1945 right now, we would have just completely vaporized." I took pictures of the cloud-streaked sky and wondered how the bomb must have looked as it was exploding, though in reality I was glad I didn't know. The museum happened to be closed for three days of the year; two of which were the days we were in Nagasaki, so we missed further probing into the dark heart of humanity. It was okay, though, all the searching in Nagasaki had

worn us out. Between finding a decent cd, a love motel and a picture book recording the aftermath of the bomb, I had experienced all the hope and horror that I cared to endure. After all, we could just walk away. Or rather, drive away. Our time in Nagasaki was over, so we got in the car and made our way out of the city. An hour and a half later, we wound our way down a mountain road and back into central Nagasaki. Terror at the prospect of more urban driving loomed on Cherub's face, and he handed me the map and appointed me official navigator rather than amused tourist. The novelty of being lost was long over with him, and as we crawled along through the snarled, traffic-jammed streets he muttered, "You think if someone blows a city up that it'd be rebuilt more comprehensively the next time." Soon enough we were eating strawberry sandwiches and rice balls in a CoCo convenience store parking lot in the northern suburbs of Nagasaki, and we knew our way back to the toll road from there.



into the streets

post millennial disappointment

Is there a potential new medical condition arising out of the momentous time change of the Y.2.K. I've noticed it in my friends and myself, a slight air of depression, disillusionment and 'what the hell next' desperation. The phrase 'Post Millennial Disappointment' (P.M.D.) might be used to describe it, therefore historically speaking we are in the P.M.D. era of the 21st century

What happened? So many expectations and globally it was like a dud firework, what possible could have lived up to the closing of two thousand years of human history and the starting of another. All those zeros to fill in, those unwanted generators to dispose of and shelves of canned food to stare at. Where do you start!, Is it business as usual!, more of the same thing!

Some of the dilemma I feel over this, comes from the way we have learnt to perceive time. The way the big 2000 scenario is given to us and defined is through our particular branch of European, Roman descended language. Time, for us, is seen as moving, in a uniform straight line, past-present-future, it is also marked and counted and placed in historical and cultural contexts. This is our space our environment and it is linguistically relatively stable, time moves over it, marches on. Cultural fashions remain fixed in time or become retro, old friends fade away, nature becomes subservient to 'time lines' and 'quarterly earnings'.

Time is also a noun, a definable thing, a measurable entity, we have lined the parameters of our experience of it and laid increments over our social, communal, family, personal and cellular lives. Time as a speeding 'semi' and we are but potential road-kill!

Part of the disappoint results from these feelings, that we are missing out on such a lot, we have confused the destination with

the journey, the ends with the means, placing the arrival as fulfillment. It's like my attitude to my car, it's an old beater, but I love it, because it gives me my destination fix, takes me from one place to another in the shortest possible time with the least inconvenience. Well nearly always, it might breakdown or I might get caught in traffic, delayed and I could possibly flip into road-rage as my destination fixation becomes interrupted and I suffer withdrawal.

It seems a whole world goes by linguistically speaking and in reality, time and our means of expressing it seem to be rattling on at ever increasing speeds. I mean just look at how fast the millenium changed, it was here one second and it was gone the next, 'poof'. All those years of anticipation, of dread or of hope, our technological dream or nightmare. And our concept of time gave it to us in just a second, a singularity, a hand clap, the sonic boom of the Y.2.K.

All this I didn't like, it was my P.M.D., my own personal hangover, because I couldn't live up to this, nor could my friends or could our society. Should we then try and forget it and set our sights on our next destination and try and get there as fast as possible, just sit back and watch the road signs count down!

Peter hosts a spoken word program on Friday nights called *A Sad And Beautiful World*. Into The Streets is Offbeat's activist column. If you'd like to contribute, email us with Into The Streets in the subject line.

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Have you got some space to jam in? maybe some musical stuff you want to get rid of. You can advertise it here in Radio Dog! c/o Offbeat, P.O.Box 3035, Victoria, BC, V8W 3P3 or email to offbeat@cfuv.uvic.ca It's FREE to individuals & non profit organizations! Keep it short or we'll edit.

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RESIST: reflections on the World Trade Organization

CAUSTIC COMMENT By Mz.Anne

"Why would people go to Seattle for street demonstrations, pepper spray, tear gas and jail time? What's the big deal with this world trade organization?" from Baffled on Bay Street

Yeah, and good morning to you, too. It looks like some cerebral massaging is in order and are you ready? The World Trade Organization, the WTO, has a lot to do with international trade policies and corporate control over commerce. There are people who think that corporate control is fine—especially considering the salaries some of those folks make. Although for regular people like you and me, paychecks are not so hefty and jobs are not so great. Getting back to the WTO...international trade and people power is what we're discussing today. You know, countries have been trading stuff for years and lots of money's been made within this global market economy. I wonder where all this money goes...Swiss bank accounts? Since the end of World War II, there have been international agencies overseeing this global trade and many agreements have been signed between nations, like the North American Free Trade Agreement (NAFTA). The International Monetary Fund (IMF) and the World Bank (IMF/WB) has maintained control over world trade policies and the loaning of money to developing nations for more than five decades. Much money has gone through these organizations yet poverty, hunger, disease and lack of education still plague these countries - why is this? Has all this money been mishandled and misappropriated, like the US savings and loan crisis back in the 1980s? Inquiring minds would like to know. Within the last few decades people have begun to question the way in which this global trade has been handled. Sweat shops and free trade zones, uncontrolled development and increased pollution, clear-cutting, toxic waste and dumping has added to the destruction and growing problems of developing nations. This is also happening in Canada - where the US is now transporting and dumping their excess plutonium and nuclear wastes to Ontario 'cause they don't want to deal with it...what's up with that? Were Canadian citizens even consulted about this nuclear dumping in their backyards?

As the IMF/WB, transnational corporations and the WTO continue to control trade via capitalism and an unconcerned consumer mentality, there has developed a severe rash of present day slavery worldwide as seen in very low wages, unsafe working conditions and harassment, along with child labour. This 'globalization' also aids and abets colonization - the takeover of developing nations by the IMF and World Bank - as their policies of trade liberalization, harmonization and privatization of services, etc. press on. All this at the expense of environmental preservation as well as the rights of and respect for the indigenous peoples of the world. The WTO was created in the early 1990s to act as the policing arm of the IMF/WB trade policies, to say the least. Some think the WTO has too much power over established laws, government's jurisdiction and the genetics of life. The WTO's dispute resolution system borders on totalitarianism and there is so much more to say but I think you get the picture - and it is NOT pretty. A true democratic system, if there ever was one, would be open and accountable to the people and would use resources and financial gain for the betterment of our cultural heritage, the natural world and all citizens. Nuclear power, genetically modified organisms, obscene profits by banking institutions, bankrupt nations and war could be averted through principles of cooperation and communication and lots of mind control. (Just kidding on the mind control part!)

Cooperation, communication and direct action by people in Seattle supported and strengthened the growing global resistance to economic globalization brought to us by the IMF/WB, transnationals and WTO. Standing up and demanding change (like dumping the WTO) has taken root and is spreading. Reaction by the 'authorities' in the western world was rubber bullets and tear gas - other places it is guns, bombs and tanks. If you are interested in REAL change then dare to be different - in ways that count. Work for long term changes not some fluff trend of the moment. Be a person of substance - educate yourself and others. Question the authority we give TV, politicians, bosses and mainstream media manipulation. Just don't nag me, OK? Realize that a people's agenda can replace the WTO's agenda when it comes to international trade policies. You can call me naive, yet the Berlin Wall came down...Nelson Mandela was freed and became South Africa's leader, and Russia's corrupt communism was replaced by corrupt capitalism - so anything is possible! Believe it.

(Got a question in need of an answer? Send it to "Caustic Comment" care of CFUV radio and Offbeat magazine.)

log on to indymedia.org
for articles, opinions,
photographs and more on
the WTO.

By Paul Huxtable

DIVISIONS IN ACTIVISM

Tuesday November 30th, the official "Day Of Action" against the World Trade Organization attracted three types of protestors. The first was the most "legitimate," the masses of marchers, including Unions, Non-Government Organizations (NGO) and the International People's March. Their main goal was to fill the streets with thousands of people to show businesses and government that most people do not benefit from or agree with the WTO. The second major group was the Direct Action Network and associates. The main objective of these people was to shut down the downtown core of Seattle by blocking major intersections, thus preventing the WTO delegates from entering the conference. The third and final major group was the so-called "Black Block Anarchists." They focused their protest at the property of the rich ruling class who unrightfully survive through exploiting working people all over the world. Their main goal was to send a message to the GAP, Nordstrom's, banks and other exploitative forces that are taking over in the downtown of Seattle. Even though these three groups were not working together they complemented one another nicely and all were integral in shutting down the 99 WTO. No one group alone would have been enough to send the message to the government, the people, the delegates and the companies at the center of globalization.

Unfortunately, numerous people in the march groups and DAN refused to see it as one beautiful, all-encompassing action. By the morning of Dec. 1st, articles in anti-WTO organizations' papers sided with police, government and corporate owned media, referring to breaking a window and spray painting a political message as violence. The tone represented actions taken by some of the so-called "non-violent protestors" who tackled and threw people to the ground for participating in property destruction. To put oneself up on a high moral horse as a pacifist or non-violent protestor and then tackle someone for breaking the window of Nike Town or the Gap is beyond hypocritical. These companies are the tyrants of capitalism, who cause the real violence through exploitation of the working class children in "third world" nations. All these "anarchists" were trying to do was send a message to these assholes and tell them that they are not forgotten as the forces behind capitalism and exploitation. The most ludicrous part of the whole situation is that many of these middle-class, pro-capitalism-if-it-works-for-me hypocrites were at a demo on Monday the 29th to celebrate a French farmer who bulldozed a McDonald's near his home. They held up this man as a hero of the people, and then turned around and scorned others for the same action. Well, I guess it's okay for a working person to "take it to the man" elsewhere, but not North America. Get off it, the enemy is profit, not other working people who are following in the footsteps of Luddites, radical socialists and anarchists before them. These are the people who really changed the world for the better as they took on capitalism, always, not just when they weren't benefitting from this system of exploitation and oppression.

AND I RAGED...

By Andrea Langlois

The drizzly morning of November 30, 1999, hundreds of students huddled together around the UVic SUB. At five a.m., students who normally cringed at the thought of 8:30 a.m. classes were ready, awake and anxious. We were headed for what the media was already calling the "Protest of the Century" and the "Battle in Seattle." But for many of us, our involvement in the protest against the World Trade Organization (WTO) proved to be more intense and awakening than media-hype and clichés could capture. I learned about the actions of the WTO through information in class and on campus; it was formed in 1995 out of the General Agreement on Tariffs and Trade and is a decision-making body that can enforce its rules by overriding the laws of its 270 member nations. Those who oppose the WTO view it as an organization that promotes trade and consumerism at all costs, and believe it results in the concentration

of wealth in the hands of few, increased poverty for most of the world's population, and unsustainable patterns of production and consumption. Although we all had varying opinions on the overall effects, we were united in our willingness to miss a day of classes, to spend 20 bucks that we might not have, and to stand in the rain awaiting a potential arrest. The nervousness in my stomach calmed as a group of us shared cookies and fruit and talked about our reasons for protesting. Kate came to research an article about student activism, David spoke strongly about the far-reaching effects of free trade and about setting an example by aligning forces with others, and Mike was there to experience the protest. I was eager to express my frustration at the human rights abuses inherent in globalization and the lack of public input into WTO activities. The drive went quickly and as we

in late November of 99, thousands and thousands of concerned citizens from all over the world gathered in the streets of Seattle to express their disdain for the corporate elitist workings of the WTO. we know you've read about it. now read some more. three persons share their opinions on the subject.

all crowded onto the ferry, we had a short preview of what Seattle would be like. The energy of hundreds of people waiting eagerly to speak out surrounded me. Back on the buses and nearing the border, the radio was turned on and we all sat silently as we listened to an update on the situation in Seattle. By five a.m., the protestors had stopped the WTO from meeting. Everyone on the bus cheered. The laughter turned to unease as the reporter described the rubber bullets and tear gas used in police attempts to disperse the crowds, so upon arrival we prepared ourselves, forming affinity groups and writing emergency numbers in permanent ink on our arms. At the last minute, I washed my face after being warned that pepper spray would stick to moisturiser. Tens of thousands of people were waiting eagerly for the march to begin. I was surrounded by 50,000 people who cared about the state of our world. After years of complaining about the apathy of North Americans, I was witnessing to 50,000 angry people who were doing something about it. The protest took the form of chants, music, and art. Wandering further into the crowd, we passed the Teamsters, the Steelworker's Union truck, and Death with a sign saying "WTO" around his neck. This was a sight that my friends and family at home wouldn't see. The media would not be showing pictures of peaceful happy protestors as they began to march. Nor would they show how environmentalists, human rights activists, and union members smiling at each other as they chanted and admired each other's signs and T-shirts, or the lack of in the case of the Lesbian Avengers. "Fuck the WTO," "Eat Local Organic Food," "Wal-Mart and WTO Globalizing Poverty," and my favorite: "Kicking Ass for the Working Class." The empowerment I felt at being a physical barrier to the WTO gave me the courage needed to weasel my way to the front of the group and stare the police in the face. They looked straight ahead through their riot masks and held their batons ready. Yet, the small smiles and an occasional flicker of light in their eyes reminded me that they were human. My rage began at that moment and hasn't stopped since. On the way home, if I wasn't sleeping, I was raging. I raged at the unnecessary force used by police officers. I raged at how not one of the 276 students returned without a story of pepper spray and tear gas. I raged at the radio and the media's focus on the few violent acts of protest and the lack of information on why people were protesting. I raged at the Mayor's declaration of downtown Seattle as a "state of emergency" when what I left was not a state of emergency. The next day, I raged at the consumerism and apathy surrounding me. And I will continue to rage until I am convinced that what I left behind in Seattle were the seeds of a revolution.

TIC TOC FESTIVAL

Christopher Butterfield & Jacques Dudon

by Ian Cochran

The third incarnation of Victoria's somewhat occasional Tic.Toc festival kicks off on Friday, Feb. 18 with what is definitely the most adventuresome program ever attempted by the Victoria Symphony as UVic's Christopher Butterfield conducts works by 20th century composers Kasemets, Cage, Ustvolskaya and Milhaud.

Udo Kasemets, who was born in Estonia in 1919, came to Canada in 1951. Musically influenced by Edgard Varese and John Cage, Kasemets is also inspired by the work of scientists like Buckminster Fuller and Stephen Hawking and visual artists like Marcel Duchamp. His "Eight Houses of the I Ching" (1993), which will open the concert, uses a rather rigid mathematical process to produce some very beautiful music for strings.

John Cage's "Concerto for Prepared Piano" (1951) pairs a piano with various foreign objects spread on its strings with a chamber orchestra of virtually any size and instrumentation. Cage then asks each player to choose the parts of the score they want to perform. So, no two performances will ever be quite the same.

Galina Ustvolskaya, who was born in St. Petersburg 80 years ago, has only come to the attention of western musicians and audiences in the last 10 years. Her "Composition No.2" (1972-73), like all her music, is an amazing amalgam of brutality and transcendent bliss which must be heard to be believed.

The concert closes with Darius Milhaud's "Petite Symphonie No.2" (1918), a five-minute impressionistic work with just a touch of dissonance.

The festival's second concert on Friday features French inventor/composer Jacques Dudon who uses light, rather than electricity to produce music in what he calls the "photosonic process". Rotating, etched glass disks and hand-held baffles of various patterns diffract and manipulate light in the audible frequency range, which is then picked up by a photoelectric cell attached to an amplifier. There is something of the glass harmonica in the resulting sonorities, but musically the results aren't very different from standard electronic synthesizer fare.



Francois Houle

Francois Houle Electro-Acoustic Quartet

By Clint Hutzulak

Au Coeur du Litige (At the Heart of the Matter) is an improvisation-based work for four instrumentalists, sound objects and electronics. The project, inspired by the ice storm that ravaged large parts of Quebec and Ontario, makes use of an innovative live interactive electroacoustic set-up inspired by current works in the field of audio research. Technically speaking, the work aims to free instrumentalists from the electroacoustic domain's usual constraints, and to generate a sound world more akin to improvisation-based environment, in which all participants play a decision-making role.

The ice storm was a catalyst for Houle to compose a work that dealt with the way media transforms our perception of reality, and with the emotional detachment we sometimes experience as we witness dramatic events on television or radio from the comfort of our own homes. He wanted it to reflect his own experience of powerlessness while confronted (via television) with the actual events that severely disrupted the normal day-to-day life of so many people.

This work utilizes pre-recorded tape realizations manipulated live by the quartet through various playback units (such as samplers, CD players, tape recorders), and signal processing electronics. In addition, each instrumentalist is capable of capturing, processing, and transforming what is being played by the other three musicians. This configuration allows for a greater amount of freedom and, paradoxically, of control over the music in comparison to a traditional mixed electroacoustic setting of tape and soloists.

The tape realizations are derived from interviews and environmental sound archives at Radio-Canada in Montreal. The clarinet recordings were created at Radio-Canada's Studio 12 in Montreal. Additional materials were designed with the invaluable assistance of Paul Dolden, Shawn Pierce, and Paul Shatto in Vancouver. Some parts were recycled from a previous work commissioned by Frozen Eye Dance in 1998. The work also incorporates texts by Canadian poets Nicole Brossard and Catriona Strang.

Laetitia Sonami

By Randy Gelling

Laetitia Sonami was born in France and settled in the United States in 1975 to pursue her interest in the growing field of electronic music. Her work combines text, music and "found sound" from the world in compositions which have been described as "performance novels". She is creating and utilizing some of the most sophisticated technologies in order to create an intimate, spontaneous art form which transcends technology. For the past three years she has developed and adapted new gestural controllers to musical performance and composed works with these materials. Her latest creation developed at STEIM, Amsterdam, is a lady's glove made out of black lycra, embedded with sensors which track the slightest motion of each finger, the hand and the arm. The performance thus becomes a small dance where the movements shape the music.

She has performed in numerous festivals throughout the United States, Canada, Europe and Japan, including the Ars Electronics Festival in Linz, the Bourges Music Festival in France, the Sonambiente Festival in Berlin, and Bang-on-a Can in New York. She is currently performing her latest composition "Why dreams like a loose engine (autoportrait)" with the lady's glove controlling hobby motors, sampled sounds and FM sounds in real time. Based on motor sounds, the piece is a farewell to the 20th century, with a text written by Melody Sumner Camahan.

"She sometimes looked like a human antenna searching the air for sounds, or like a dancer focused on her hands, or like a deity summoning earth-shaking rumbles with a brusque gesture. Her pieces are sparse but allusive, conjuring half-remembered dreams; they shimmer into catches, glide and gradually evaporate.... - New York Times

"With steely concentration Ms. Sonami seems to conduct the very air, extracting from it rich, ethereal soundscapes that feels more discovered than composed. Combining musical tones, sampled instruments, rumblings, twitters, hisses, voices, and even animal noises, Sonami molds sound the way a master sculptor shapes clay, building expressive monuments in fleeting temporality. Her complicated, at time humorous, always haunting compositions seem to tower above her even as she holds them in her two small hands. -Chicago Reader

Jeffery Allport
& Julian Gosper
By Steve MacIsaac

The spontaneity of European improvised music, the philosophies of modern composers such as John Cage and Iancu Dumitrescu, and the textures found in "musique concrete" are the primary influences of the music which Jeffrey Allport and Julian Gosper create. The music is unconfined, and dynamic. Recent improvisational work, involving real-time sampling of live source material, has focused on the minute and colourful sounds extracted from various instruments and objects. Amplified through the use of contact microphones, the instrument or object becomes a palette of sound from which to work. Incorporated with incidental sounds and silence, the result is a spontaneous music which is distinctive and atypical of common improvisational genres.

Allport's percussion is delicate and timbrally sensitive which allows Gosper to gradually sample, process, and mutate subtle variations to great effect. The result is a dialogue of interdependence - Gosper's sampler is a blank slate until Allport speaks and conversely, Allport cannot interact until Gosper has absorbed and processed his material. At times this collage of sound is quite fluid and sonorous, at other times staccato - reminiscent of speech patterns - but the result is always dynamic and captivating.

Allport has performed solo and in group improvisations in Japan with Tsuyama Atsushi, Jeff Bell and others, and as accompaniment to Butoh dance performances. Gosper has played and recorded with the Uberjazz Quartet and Dixie's Death Pool, among others.



Tzenka Dianova-Edwards

TIC TOC FESTIVAL

check out the Gig Guide on the back for dates and venues

Lydia Lunch: Dirty

by Steve MacIsaac

Through music, books, film, video, photography, poetry and a multitude of creative endeavors, Lydia Lunch has proven to be one of the most interesting and daring artists of the current era. While many others of her generation have dissolved into the trappings of commercialism, her artistic vision has, through the years, been strengthened, redefined, and focused into an expression uniquely her own.

The divine Ms. Lunch performs with Vancouver sketch comedy troupe 30 Helens at Vertigo on February 19, and took time out of her busy schedule to phone us and answer some of our dumb questions...

Offbeat: The press release for the "Dirty Little Secrets Tour" says that your performance is going to be a staging and re-enactment of your online sex advice column "Tough Love". Could you describe what the performance is going to be like?

Lydia Lunch: Well I'll definitely be throwing some other things into the mix too, I'm sure, but "Tough Love" is an online sex column that's been up for the last six months, and which is basically just a sex advice column for the kind of questions and dilemmas that you can't find an answer for elsewhere, dealing with fetishes, perversions and other such twisted problems we all have in our love life.

OB: How did you come to add sexual guru to the rather extensive Lydia Lunch resume?

LL: The site approached me and asked if there was anything I would like to do and that just seemed like something that would be amusing and easy. I mean, who has delved more into psychosexuality in literature or lyrics than I have? I guess I was just tagged an expert.

OB: What site is this on?

LL: www.gettingit.com. It's a site that deals with technology, culture, art, and gossip on all sorts of extreme subject

matters. R.U. Serious, who started *Wired* Magazine is sort of the head honcho there, and there's all kinds of fantastic writers that contribute to this site, on all kinds of diverse subject matters.

OB: Would you describe yourself as a technophile? Is working in an online environment a natural fit for you?

LL: Well, it's interesting. The whole internet, I envision it like throwing a snowball out of an airplane: you don't know if a flake is going to land in someone's front yard or not. You have no clue who or why anyone goes to the site, and that randomness I find really interesting. It's not like doing a performance, where 90 percent of the audience is going to have some concept, false or accurate, of what they think you do or have done. It also takes away the cult of personality that is built around anyone who performs, because basically you have to get the words on the page, and the words have to stand up and speak for themselves: your image, your attitude, the way you express your vocabulary, none of these things is flavoring what you're actually saying.

OB: Are the people who write and ask you questions aware of your history, of the other things that you do as an artist? Is this their first experience of you?

LL: Well, Steve, to be quite frank, I wrote most of the questions myself after interrogating most of my close friends.

OB: This interview is over!

LL: I think it's more interesting to create the questions because it makes you work harder. No secret is safe with me. If some one I know mentions a minor dilemma in their relationship, the next week they find it in my column: Question, answer, and possible dissolution of the whole relationship they've been working on.

OB: Has that changed since you started? Has there been an increase in actual submissions?

LL: Yes there has. It's weird, because the readership for this thing is far greater than the total amount of my record, book or video sales in the past 23 years of my entire career. More people will read this column in one month than have bought my entire body of work in the last two decades. That access is what I find most interesting. It's the same motivation as for writing for magazines, which I've occasionally done for Juxtapoz or World Arts. Writing is what begins everything, whether it ends up as music, video, or comic books: I'm trying to get whatever I'm trying to express at that moment to as many people as possible.

OB: Your work has encompassed music, film, theatre, spoken word performance, photography. You've written books of poetry, novels, comic books. What has been the biggest advantage to working in such an interdisciplinary fashion?

LL: I'm not bored out of my fucking mind. Main Goal? Always keep myself amused! Having had the pleasure to work with as many collaborators as I have, when you're working with a collaborator, whether its in comics, music or film, you're creating a third element which might not exist if these individuals had not come together at that moment in history to work on this specific project. Therefore it gives birth to an alternative from this combination of essences, commingling at once. I do a lot of work by myself, all the writing is done by myself, other than the plays I have written and staged. It basically just using whatever format suits what I need to express historically in my psychological progress at that time. Even photography. Last year I had eight photo shows around the world, I've been doing photography for about 7 years, and what's interesting to me, because all the photographs have titles, is that I can't even get away from word in photography. I'm working on a few books of my photography: one is a retrospective of my lyrics that I plan to illustrate with my photos, the other is a book of cheesecake noir photos with an FBI type criminal profile of the individuals based on their real experiences, so even in photography I can't divorce myself from the word. Using the word as the basic jumping off point, I always have the find different methods, even if writing, form poetry to speeches to novels to comic, there's such a wide range, no format is sacred.

OB: You've already mentioned that you do tend to work in a fairly substantial way with outside collaborators, and the people you work with, such as Jim Thirwell, Roland S Howard, and Michael Gira, all strike me as being fairly staunch individuals, who have a very definite aesthetic. In a partnership between two strong willed people, how do

you prevent the collaboration from turning into a battle for control?

LL: Well, with someone like Roland Howard, Thurston Moore, or Jim Thirwell, these are all very sensitive men, who have an almost feminine aesthetic. It doesn't manifest in their music necessarily, but they have a very feminine side, and this makes it very easy for us to work together. Then if we look at someone like Nick Cave, our collaborations have been very difficult. For the most part my collaborations have been very successful. I do have a tendency to dictate, but that's because I know exactly what I want. I approach people with a specific goal in mind, because they're the only person who can see the project out; if people are going to work with me, I also have to give them the freedom to create. For the most part there's been no problems whatsoever, everyone comes bringing their utmost to the project. Especially with someone like Rowland, who I've worked with repeatedly and want to continue working with, or Thirwell. We have a complete understanding, and like I do, they have other projects where they do execute more control, so that when we come together our relationship is more collaborative.

OB: They leave their egos at the door...

LL: Well, actually none of the aforementioned people...well, Michael Gira has an ego the size of Texas, but why not? For the amount of collaboration I've done, I've been really happy

"It's extremely difficult to support yourself as an artist, because so very little for the amount of work you do. If you look at it like McDonald's, because when you're developing

with not only the process and the proceedings and the touring but the actual project itself. That's the most important thing, you come wanting to create this very special thing that you know has a very limited time span and needs to be done in the small period of time that each person has to contribute to that project

OB: How do you find time to create such an astonishingly prodigious body of work that encompasses so many things? How much of your day is taken up by all these projects you have on the go?

LL: I'm very lucky in that I've been able to support myself as an artist - minimally, and without developing expensive habits, I've been able to support myself for almost my entire career, but that's only because I'm incredibly organized. I have to plan my life six months in advance to ensure I have something going on. Spoken word has sustained most of my creative life since 1982: you're not paying a band or for rehearsal space. It's extremely difficult to support yourself as an artist, because you need an incredible amount of discipline, and you're paid so very little for the amount of work you do. If you look at it like a 9 - to -5 it's basically slave labor; you might as well work at McDonald's, because when you're developing a project you're basically obsessed with it. Even if you're not sitting at the typewriter or computer or guitar or storyboard, it's in the background, occupying your brainscape. If you're going to work in all these different mediums you have to have enough time to be totally devoted, to be totally obsessive about what you're doing. I could lay on the floor my entire body of work and I just think "well, that's what I do." It's like breathing. It doesn't seem like I've done as much as it might appear to someone who has my entire library in their lap, because it's just what came naturally to me. Everything comes out of my incredible stubbornness and devotion to the fact that there are just so few feminine voices that really speak to the underdogs out there, whether it is a political minority, or a sexual or philosophical or intellectual minority, I feel it is almost my duty to continue to express these issues. But it takes an incredible amount of dedication and discipline, and my saving grace is that I never defeated. It would be very easy to feel defeated, especially five years ago when everyone save myself was getting signed to major labels which I knew was a trap, but I always knew that the work had to hold up and historically speak for itself and that's all I could hope for. Speaking to the one percent that is out there, the one percent of my audience who know I'm speaking directly to them, is the driving force behind everything that I've done.

OB: How would you say that the North American Alternative culture scene has changed over since you first came onto the scene?

LL: Ruined by three letters - MTV. It's completely unhealthy, it's like the golden egg, it's this false offering. It came out just at the point where a lot of people were ready to give that slight bit of compromise, to kiss a certain



photo by Bart. D Frescura

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Little Secrets

amount of ass and play the game, and a lot of bands were taken into a hostage situation where their albums were delayed, or they were promised this and never got it and once they were signed they couldn't be signed again. When I began as a teenager in '77, the only reason you created was to express frustration that had no where else to go, to expose the insanity, to release your passion; by the late eighties the whole dynamic of that had really changed, and people wanted that success, they wanted popularity and the trappings that come with it. I'm just waiting for the backlash against the homogenization of the so-called alternative underground. Time runs in cycles, if you go back to the Dadaists and run forward, every 10 or 20 years there's a new cycle of really radical artists, whether its Dadaist, Surrealist, Fluxist, Actionist, Sixties Psychedelia, Seventies no-wave. We're overdue for a new wave of radical thinkers in all forms of creation. They may even be already out there, but it's so rare that they're covered because all the media is owned by so few people, every magazine is just a walking advertisement for whoever the sponsor is. Not that there isn't fanzines, certainly there is still is a radical underbelly, but overall it's very difficult to find who and where they are

OB: Do you have any ideas of when and how this next cultural shift will take place?

LL: It's up to the youth, and while I can't speak for what they think their problems might be, I think it's the remote control. I think their imaginations are so inundated with the 20 second sound-bite that there is no attention span to develop. I can't

teered just for the free trip to Chicago or New York or wherever they're filming these shows took to the underground stage and told their own stories in their own words and actually got paid for it, even if it was just 50 bucks. Talk shows are on the uprise but there's still the same number of people doing spoken word as there was in 1982. I just don't get it!

OB: Maybe once you finish being a sexual guru you can round up all these people and put it all that energy to positive use.

LL: I would love to have my own talk show. I could just imagine the sponsors--Smith & Wesson!

OB: You've recorded a lot of over the past 20 years and the wonderful thing is that most of its is still in print, because Atavistic's in particular's been reissuing a lot of your earlier work -- Teenage Jesus, the Shotgun Wedding collaboration. Artists in general and I think musicians in particular sometimes have a love/hate relationships with early material because it's always used to a measure of some kind, sometimes of progress, sometimes of disintegration. Is having all that history so readily and easily available an inhibiting or liberating factor for you?

LL: I'm really lucky to work with Atavistic, because no other label in their right mind would take on such an immense body of work that has still, 23 years later, such a small fanbase. I'm extremely lucky. I think its important. One of the reasons

I'm such a graphomaniac is because historical documentation is really important to me. That's why I've been much more tenacious, much more stubborn and a lot luckier than a lot of other artists in finding someone like Atavistic who will keep this in stuff in print. I can't say that I'm proud of my entire body of work, but I am glad that it exists and that for those who want it, it is available.

OB: You used to play guitar with Teenage Jesus, but most of your recent musical work that I know about has been lyrical and vocal. Do you still play musical instruments?

LL: I'm doing a new demo recording right now, and I do plan on playing a little guitar. I have played in other combos: I did an instrumental collaboration called *The Drowning of Lucy Hamilton* in the early 80s on which I played piano. I played piano on 13:13, I played guitar in the band Harry Crews with Kim Gordon, which was a three piece female hard rock group. I also did a show not that long ago with Nels Cline and Carla Bozulich of the Geraldine Fibbers where I played guitar. I find the guitar an ungodly, atrocious, uncomfortable instrument to hold on stage, and when you can find someone like Roland Howard to work with, there's just no room for the type of guitar I play. I prefer to use my guitar as an assaultive weapon. When that kind of assault is needed, I will once again wield the ungodly beast.



OB: It seems that the only possible benefit to going on a program like that is to try in some way get outside of one's own skin, to put out your pain in public and reap whatever purgative benefit comes from doing that. Do you think there's a way of redirecting this confessional impulse in some positive way?

LL: I think if there were more intelligent talk shows it could certainly happen. I just wish that all the people who volun-



Selected Works:

Spoken Word Recordings

Crimes Against Nature. 3 CD box set. Triple X Records, 1994/ re-released by Atavistic, 2000.
(w/ Exene Cervenka) *Rude Hieroglyphics*. Rykodisc, 1995.
Conspiracy of Women. Widowspeak, 1990.

Music

(w/Rowland S. Howard) *Shotgun Wedding*. Triple X, 1991.
(w/Clint Ruin) *Don't Fear the Reaper*. Big Cat, 1991.
Harry Crews. *Naked In the Garden Hills*. Widowspeak/Big Cat, 1990.
Stinkfist. Widowspeak/Atavistic, 1987.
Honeymoon in Red. Widowspeak/Atavistic, 1987..
(w/ Roland Howard) *Some Velvet Morning..* 4AD, 1982.
(w/ The Birthday Party) *The Agony is the Ecstasy..* 4AD, 1982.
Eight Eyed Spy, Eight Eyed Spy. Re-released by Atavistic, 1997.
The Queen of Siam. Re-released by Triple X, 1991.
Teenage Jesus and the Jerks, *Everything*. Re-released by Atavistic, 1991.

Books

Adulterers Anonymous. Grove Press, 1992.



THURS. JAN 27 R'N'R HARD HOUSE. GUEST DJ SHOCKSAW WITH STYLUS RESIDENTS.

FRIDAY JAN 28 "SPECIAL EVENT" SEATTLE'S THE SUPERSUCKERS WITH GUESTS VANCOUVER'S SPITFIRES PLUS LOCALS SPEAKEASY.

SAT. JAN 29 THE NORTHERN PIKES REUNION TOUR! WITH GUESTS TOUCHTONE GURUS.

THURS. FEB 10 R'N'R HARD HOUSE... THE FREAK (HOLLAND) GROOVEROBBER (E.T BROS., (VANCOUVER)

FRIDAY FEB 11- NEBULA (MEMBERS OF FU MANCHU) WITH GUESTS LOST GOAT!

SAT. FEB 12 SKA! SEATTLE'S EASY BIG FELLA WITH NANAIMO'S THE KILLTLIFTERS.

FRI. FEB 25 THUNDERSTRUCK! AC/DC TRIBUTE!

SAT. FEB 26 SEATTLE'S MODEST MOUSE.

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WESTBAM

we'll never stop
living this way...

by Tasha Marsden

Maximillian Lenz, alias "Westbam," outdazzles most artists in Germany's electronic scene. He is the country's most popular DJ, pioneer of the "Raving Society" and producer with Berlin's indie dance label, Low Spirit. Lenz started his career in hometown Münster, Westphalia in 1983. By the following year, he had moved to Berlin and was playing the city's famous Metropol club. By the time he had paired up with Klaus Jankuhn, he was producing his own works. 1989 saw the release of *The Cabinet*, including the single "The Roof Is On Fire" which made Westbam a well-known name in clubbing circles. Within two years, Lenz was offering artistic direction for the MayDays - an annual festival on Dec. 14 dedicated to the celebration of music. He and Jankuhn began to produce an anthem each year, tracks which have now received cult status. He focuses on continual progress in his music - well aware of the ethereal elements that make his tracks vibrant. After playing Victoria in late November to promote his latest album *We'll Never Stop Living This Way*, I was able to talk to him about his music.

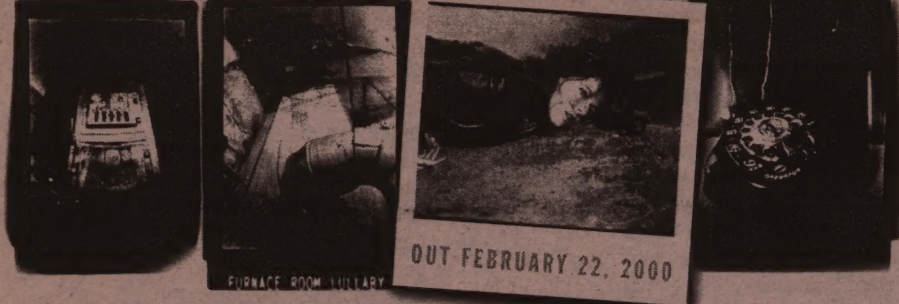
What is the "Raving society"?

The Raving Society was a term that we had in 1994, I think. We made it up basically to show like at the time in Germany this whole culture that had started early in the '90s, end of the 80s, it was suddenly influencing all of society. It suddenly took hold everywhere. It was coming out of every car, it was talked about in every show, played on the radio, you see video clips, in every subway, in every baker's shop, everywhere. You couldn't escape it. At the time, we said you know, the whole fuckin' society is 'rave'.

What are you working on now?

What am I working on right now? Good question. For two weeks now, I've been brought here in North America. When I go back, I still have to work. I'll think of my new single. I'll do a couple remixes for some people - like some weird stuff like Sique Sique Sputnik. What else? Well, afterwards, I'm really on my next album, working on the next single. Plus a new "Mr. X/ Mr. Y" single plus a new Mayday theme. Lots of different things.

Are you always working like this?

NEKO CASE
& HER BOYFRIENDS

Neko Case came to the forefront of the rebel country movement two years ago with her debut album *THE VIRGINIAN*. Neko is now back with a beautiful collection of songs called *FURNACE ROOM LULLABY* that will easily prove her debut was no fluke. *FURNACE ROOM LULLABY* brings together a dizzying array of musicians, including Ron Sexsmith, Wilco's Bob Egan, Rheostatics' Don Kerr, The Sadies' Dallas & Travis Good, Brian Connelly, Linda McRae, Ford Pier, Carl Newman and Grapes of Wrath's Kevin Kane, who along with Neko's soaring voice, together create a truly spellbinding album.

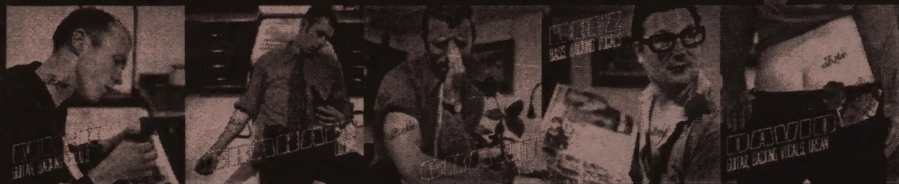
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THE
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February 2000 w/Flashlight: Wed 9, Molly McGuire's, Ottawa, ON... Thu 10, L'Alequin, Quebec City, QC... Fri 11, Jailhouse, Montreal, QC... Sat 12, Horseshoe, Toronto, ON (record release party)...

AND BACK IN VANCOUVER, BC: Friday February 25, Commodore Ballroom (record release party w/The Donnas, Chixdiggitt, Black Halos, Thee Goblins)

The Smugglers website: www.smugglers.com — launch date: February 1

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Various Artists

The Good Jacket Presents
Vancouver Special

A 24-track collection of music by Vancouver bands and artists — that either did perform at one of vintage clothing and pop culture store The Good Jacket's notorious shows, or should have — curated by Sean Raggett, the store's proprietor. Participants: All Star Schnauzer Band, The Battles, Bossanova, Thea Bowring, Canned Hamm, Capozzi Park, Clover Honey, Demon Skull, Destroyer, Full Sketch, Thee Goblins, The Gun Purse, Jerk with a Bomb, July 4th Toilet, The New Pornographers & Neko Case, Pepper Sands, Pipedream, The Radio, Radio Berlin, Riff Randells, The Secret Three, Evan Symons, Tremolo Falls, Vancouver Nights. Net proceeds to benefit the charity A Loving Spoonful. Check out www.mintrecs.com for advance shows at the Marine Club throughout March, and the launch party at the Helen Pitt Gallery on April 1st.

Carolyn Mark
Party Girl

"A cowboy's just a drifter roamin' from town to town, looking for a place to hang his hat and a cool beer to wash away the dust of the road. And it's on these desperate travels that the sweet voice of a song-bird, brought on desert winds, kisses the ears of a lonesome wanderer and brings him home. Carolyn Mark may just be this song-bird who brings these drifters a small taste of home. From the Victoria's stormy shores to the foothills of the Rockies to the cold streets of Toronto, Party Girl chronicles Carolyn Mark's musical mission to lasso the hearts of a nation." — Cowboy Tim. Party Girl is 11 songs recorded during Carolyn's cross-Canada recording/ touring treks in 1999 — including two in Toronto "...because it's so big!"



Well, most of the time I work on 2 or 3 things. When I'm not completely far away...like when I'm spinning in Europe, I come back on Monday or Sunday evenings and work during the week in the studio.

What was the motivation to tour North America?

Every once in a while you have to give other continents a shot as well. I've played South America before. Like in January, we are playing one month in South America and then we played Japan this year and everywhere. In North America, I haven't played for a long time so that's reason enough.

How has the tour been so far?

I'm quite positively surprised in how open-minded people are here. I play different rhythms in one set. In Europe, there's some places where people do all this specialization of clubs and have quite a stiff mind about what type of music they want to listen to, which I find really sucks for DJing because say you go to England and you play a trance club all they want to listen to is their little trance music. Then why should the hell should they bring anybody over to play for them anyway. Let the local DJ just play the local mix and the people are happy with that. The whole concept with guest DJing is presenting different sounds and that seems to be working ultimately really well.

What drives you to appreciate Afrika Bambaataa?

It was his music, his DJing, that opened my mind to the fact that you could invent new music with records. That's how I heard early hip-hop, I was never so crazy about the rap aspect but you know taking beats, and cutting beats together to come to a new minimal tough dance structure was what I like about early hip-hop and which I still like today. It was never so much about the art of MCing but the beats and the DJing, it's a big source of inspiration.

It's been said that your album, *The Cabinet*, was the first DJ concept album on the German market. Do you think it was pushing new ideas at the time it was released?

For Germany, I don't know any other DJ concept albums at the time of '89. To think how can I use the knowledge of DJ music and this specific music to act like a concept record where tracks are kinda connected. At the time, it was quite a challenge. There was before the Orb and all that. I think for me, it must have been the first concept DJ album. Until today, there's not so many DJ albums around anyway which is a shame.

How did you get involved with the MayDay Parade?

We invented the Mayday in '91 as something where we want to bring people from all over Germany to a state of the art techno show. That was the concept. It was inspired by the Love Parade. Love parade, in the summer of '91, brought together people from all over Germany. At the time we were thinking 'Oh, this is a great vibe'. People started to realize that they're not alone with that culture. At the time, we thought we have to bring together people, once again, in winter time. My focus was an event based on music because Love Parade was always just a celebration, just fun, just guitar string or whatever type of music. We wanted something that was a bit more specifically about music and brings together people again. Really, it was these two events that helped make raves in Germany seem so big because people came from all over the place and they returned to their smaller cities and started to do clubs. Suddenly, in every small German city you could have that - a club with a thousand people. That was what, in the end, lead to this so called "Raving Society."

If I go to Japan or South America, I would need a translator to talk to people. But with my music, I can communicate directly.

You have written several critiques about the progression of music. Do you hear sounds in today's music which are bringing us to a post-modern era?

The way I spin these days is more like DJing for post modernism. The way I've broken away from sticking to one sort of strict sound set-up, you know it's just the way post-modernism people open their minds to the fact that they don't have to stick to one little thing. They can use stuff from everywhere and invent new things. That's really the post-modern concept. That's what I try to do in my music.

You are satisfied with your personal progress in music?

I always try to play up to what I know. But also, I always try to not just play to myself but to get the idea across. Because if it was just for me then I would play at home.

Does your vision change for your music?

Yeah, yeah...I'd say my average phase length is around three to four years.

How does your style change?

You never know. That's the good thing about change. Change is unpredictable. I like changes to be unpredictable. I like to surprise myself and surprise others. If it was too predictable then it wouldn't be a real change.

Do you think other electronic artists are pushing themselves towards progress in their music?

I must say that I see DJs not pushing the audience. I sometimes feel like the time once again is ready for more and the kids are waiting and the DJs don't deliver. I don't want to sound like I disrespect all the other DJs but every once in a while I feel like DJs are saying 'People are so stupid, why don't they don't understand?' but they don't challenge them. In fact, the people are much less stupid than most of the DJs. The people are waiting, but the DJs don't deliver.

What new directions are you taking your sound?

What I try to do now is find another kind of more universal sound that incorporates a lot of different features of music. The idea of progress of the last couple of years has always focused around stringing things down, minimising them and distilling things down to the very bone. I feel that in that process a lot of fun things and a lot of surprising things which make music alive and rich have been forgotten. That's something that at some point needs to be in the music again. That's what my album is about. That's what my future is about.

Technically, what sort of equipment are you using?

I guess what everybody else uses as well. Equipment wise, there's no real secret. It's just a mix of digital and analogue synthesizers. I guess the sampler, for me, is the most important instrument because the sampler is the post-modern kind of way you sample whatever you sample. You do whatever you do with it. With a synthesizer it is much harder to achieve that sound.

What do you ask of your audience?

I just ask them to have an open mind. Then again, I think it's my thing to make my point and if I can't make my point I wouldn't first think 'Oh these people are so ignorant.' I would first think 'What did I do wrong? I didn't get my point across.' I think DJing is a bit more than just throwing good records at people. You have to translate your idea into music. If you don't get your point across then maybe you did something wrong in the first place. That's how I see it. So it's the DJ's task to make it work.

Is your post-modern style accepted and translated around the world, with different cultures?

I think it's a fairly international language. That's what everybody says about music. But that's kinda true. If I go to Japan or South America, I would need a translator to talk to people. But with my music, I can communicate directly. Then again, music includes and music excludes. Sure, my music isn't about speaking to everybody but I try to make myself understood so I enjoy the including part more than the excluding. Let's face it, this whole electronic DJ music - most mankind doesn't like it. Out of the 6 billion people, there's a couple million people that like it.

Do you find it more receptive in Germany?

I like it more in Berlin than in Cologne because I've been playing for these people for 15 years. Generations of clubbers have come and gone already. I feel like it makes it easier to communicate ideas if you've played in a place for such a long time.

Are there certain countries, outside of Germany, that you have felt hooked onto the idea of your music?

There's places from Northern England, to especially Eastern European countries. They're very receptive. They have a much better idea of all the liberating aspects of the music just because they come from harder regimes. They enjoy it in a deeper than most Western European countries, I always find. So places like Bulgaria or Poland or Russia, it's really great to play and I do that every couple of months.

UPCOMING ON MINT RECORDS: RIFF RANDELLS "7", HUEVOS RANCHEROS' NEW STUDIO ALBUM
DON'T FORGET ABOUT: HUEVOS RANCHEROS "THE WEDGE" 7", I AM SPOONBENDER "SENDER/RECEIVER" CD

REVIEW ROWS

Andrea Parker
Kiss My Arp
Mo Wax



This album kicks, plain and simple. Written and produced by Andrea Parker, *Kiss My Arp* displays an optimal blend between electronic utility and symphonic string arrangements. In most genre-crossing projects I find the electronic element inevitably overwhelms the entire piece, but Parker minimizes drum machines and bass loops, allowing haunting string arrangements to float you away into smoky dreamscapes. The surreal atmosphere is furthered by off-tempo and erratic percussion samples. Parker's symphonic and electronic arrangement is superbly balanced allowing distinct but subtle musical transitions throughout the album. The entire mood of *Kiss My Arp* is finally accentuated with Parker's ethereal vocals drifting the listener in and out of reality. This album is highly recommended for fans of three-dimensional music

Martino Tran

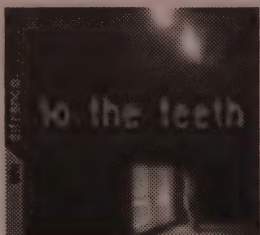
Various Artists

Treasures Left Behind: Remembering Kate Wolf
Red House/Festival

After 15 years on the road and a career starting to take off, Kate Wolf was diagnosed with leukemia. She died in 1986 at the age of 44, leaving the Northern California folk movement without a leader. Thirteen years later, Nina Gerber, who regarded Kate as a friend, teacher and mentor, produced this tribute CD. Kate's songs are straight forward, refreshing, and deceptively innocent in their simplicity. The warmth and gentleness of Kate's songs are captured in the mood of the artists paying tribute. In addition to those already mentioned, "Treasures Left Behind" features Kathy Mattea, Utah Phillips, Rosalie Sorrels and Eric Bogle. Lucinda Williams delivers the intimate and wise "Here In California" in her trademark New Orleans drawl, while Jim Campilongo & The Ten Gallon Cats accompany Peter Rowan & The Rowan Brothers in a romping bluegrass treatment of "Like A River." Greg Brown's distinctive growl and Ferron's familiar alto intertwine on the serenade, "Tequila and Me." From Emmylou Harris comes a heart-bending rendition of "Love Still Remains." Closing the album is the a capella voice of Terry Garthwaite singing "Thinking of You"; she has a husky voice not unlike Penny Lang's that sends chills down my spine. After all, there is only one thing better than a finely crafted song, and that is that song sung by a great interpreter. And thus Kate Wolf lives on.

For more information, see her web site (run by her family) at www.katewolf.com
Wendy Wall

Ani Difranco
To The Teeth
righteous babe music



Following through with Ani's individual style and inspiring lyrics, *To The Teeth* somewhat complements her past albums and talent but at the same time also falls short at some points in living up to the brilliance she has already released. *To The Teeth* contains the usual acoustic sound with the addition of trumpet, trombone, tuba, flute, saxophone, and other assorted instruments that produce less of a raw sound, but instead one that is more layered and complex. In this album, songs that stick out in my mind are "Hello Birmingham," "Back, back, back" and "Cloud Blood." I recommend adding this album to any Ani collection, if only to see the diversity found in each, or if you are interested in starting an Ani library, perhaps hold off on this one for a little tiny bit and pick up *Little Plastic Castle* or *Not a Pretty Girl*. Either way, Ani is highly inspiring, talented and a wonderful artist.

Lindsay Cooper

Trial
Are These Our Lives?
Equal Vision

Well this was the first Trial full length that I had heard and I was kind of leery when I saw all the Xs on the CD side cover. I'm not usually into straight edge hardcore that has a whole bunch of Xs but boy did this change my mind. I was thoroughly impressed with their lyrics and layout. Definitely one of the most intelligent bands around, will very well-thought out political lyrics. They include quotes and other little tidbits into their lyric sheet (which is very nicely laid out) to help the laymen understand fully what they are trying to convey. As far as music goes they play a very energetic style of hardcore that has interesting parts but is still quite straightforward hardcore. Equal Vision has been really great lately at releasing excellent releases and this one is certainly at the forefront.

Ben Milne

Leftfield
Rhythm & Stealth
Sony Music



Leftfield's new album showcases their forward thinking and diverse sound. They are able to blend (ready for this): techno, reggae, hip pop, jungle, drum and base, and house music onto one album. And they actually get away with it. Leftfield are pioneers in the "electronica" scene and, if nothing else, their skill is to be admired. Now, I am not a huge fan by any means, and *Rhythm and Stealth* didn't grab me the first time I listened to it. But after digesting it for a while, I had to admit that I was liking it more and more. However, my reviews are highly dependant on my mood on the day of the writing, and I am still recovering from the two giant cups of coffee I had yesterday. Hence, my attention span is not as good as it usually is. At times, Leftfield lets the base beats drone on a little too long. If you want more of a feeling of the disk, tune into the Matrix on thursdays, where we pick apart the world of Electronica music....

Morpheus

Millennium Project
Simulasticity
Mo' Funk

Simulasticity was mixed by New York's dub and hip hop wizard Bill Laswell. Consequently, the funk just got funkier with Laswell's dub influence permeating this album. Super clean production and mixing allows the jazz-funk ensemble to distinguish themselves individually and collectively as musicians. Piercing jazz horns interweave with funky guitar riffs and deep basslines. Solid percussion sets compliment horns and guitars and bounce the listener along throughout the album. My only complaint is the spontaneous energy of a live jazz band is lost by way of studio recording, but after all you can only expect so much from a disc. Overall the band's maturity and comfort really comes across, but what it really comes down to is that these guys are tight. Long live the funk!

Martino Tran

Hollowphonic
Hollowphonic
Sweet Tooth

This is a brilliant album from a Canadian band no one has heard of. The perfect soundtrack for when you are coming down after a hard night out. The sound is reminiscent of Spiritualized. The cover even looks like an exact copy of "ladies and gentlemen we are floating in space." I will give them the benefit of the doubt and call it a homage to their heroes. Nothing here is new. If you need a new cd for the background and enjoy long soundscapes filled with guitar noise, this album is for you. Perfect for falling asleep (if you are into that kind of thing)

Raymond Bastedo

Lonnie James
Dee-O
Teenage USA/ Scratch

Slurry country bumpkin guitar rock with harmonica, echoes, distortion pedals and lonely-sounding lyrics. Sorta like something you'd see at Thursday's with a portable piano and an acoustic guitar, when you were drunk as hell and slow dancing with that crazy old man, and at 2 am you'd stumble out and go "that guy was fuckin' great...fuckin' GREAT!" and the next morning you realize you bought the album at the merch table the night before so you put it on your turntable while you get ready for work and think... "Geez. This doesn't sound the same as last night."

Lyndsay Sung

Handsome Boy Modeling School
So...How's Your Girl?
Tommy Boy



This is the best damn thing Tommy Boy has released this decade. Actually, considering Tommy Boy's piss-poor track record in the '90s I may be damning *So...How's Your Girl?* with faint praise. Handsome Boy Modeling School is a collaboration between two of hip-hop's greatest producers: Prince Paul (Stetasonic, De La Soul) and Dan the Automator (Dr.Octagon) and a dream cast of hip-hop outsiders and indie-rock weirdos.

I approached this album with trepidation because most producer-with-guests records are the dumping grounds for the lame beats the producer would never use on his day job. I should have known that Automator and Prince Paul were above the opportunism of Muggs, RZA, etc. The only dud here is "Metaphysical" with Miho Hatori of Cibo Matto and Mike D of the Beastie Boys—it sounds sketchy and incomplete. But the rest of the album is great, with freaky, clever hooks designed from the sound of water dripping or the vocal hiccup of a tape cut and consistently deep-as-a-bong bass and beats anchoring everything to a hip-hop foundation.

For heads there are tracks like "Magnetizing" with Del (the Funky Homosapien)'s concise rhymes and "Torch Song Trilogy" with Sensational's druggy, slow as molasses flow which draws you right into his obsessive, schizoid world view. DJ's like Shadow, Quest and Kid Koala contribute energetic turntable workouts so raw they're almost sloppy in a New York punk-rock way. It's especially nice to hear a slinky soul/hip-hop track like "The Truth" with Roisin of Moloko to prove that some people can still sing soul and not water it down. "Sunshine" with Sean Lennon and Josh Hayden is another fine example of modern R&B—a blue-eyed soul version of a dream-duet between Curtis Mayfield and Marvin Gaye. Since his De La Soul days, Prince Paul has had a thing for R&B, maybe he should hook up with Erykah Badu and help revive that dying genre. Finishing everything off is the banging, noisy "Megaton B-Boy" with ELP of Company Flow providing the politico flow and Alec Empire showing that the paradoxical tradition of funky Germans like Can and Kraftwerk will continue. In a genre dominated by street narratives and paranoid fantasies, this is a strange, funny, even goofy record.

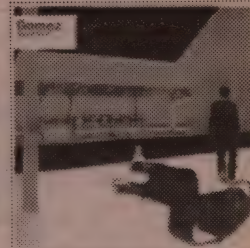
Randy Gelling.

Le Tigre
Le Tigre
Wiiija Records

The evolution of Kathleen Hanna continues. Recovering from her revolutionary stint as riot girl princess, Hanna joins Johanna Fateman and Sadie Benning to make *Le Tigre*. *Le Tigre* struts computerized girl politics, sugar-studded sonics and new wave pop sensibility, following in the similar, yet better, footsteps of Hanna's last effort as "Julie Ruin." Simple guitar, drum machine, catchy beats and a too cool for school mentality will make this album the one you reach for when your dance party's reached a lull.

Lyndsay Sung

Gomez
Liquid Skin
Label



I confess that I had not heard anything by Gomez before I put *Liquid Skin* into my player. Gomez is a British band, but their sound is anything but Brit-pop (thankfully). In fact, they have developed their own solid sound, drawing as much from bands like Blind Melon and Pearl Jam as they do from the Beatles and Led Zeppelin. Their great blend of acoustic and electric instruments is easy on the ears and a pleasure to listen to. Gomez also manages to pull off the difficult multiple-vocalist band. The two lead vocalists have very different styles and sounds but when blended together they create pure music. My personal favourite cuts of the album are "Hangover," "Blue Moon Rising," and "California." My only complaint about *Liquid Skin* is that on a few tracks, particularly "Rhythm and Blues Alibi," the band begins to sound a little cliché. I had the feeling I had heard the melody before, in several places. They can do better—they did do much better on most of the tracks on the disc. I think with a little experience Gomez is going to be a big name in rock. The pros on the album by far outweigh the cons, and Gomez's unique sound is a refreshing break from a lot of what I hear on mainstream radio. I highly recommend *Liquid Skin*.

David Drysdale

Casket Lottery
Choose Bronze
Second Nature

Other than maybe one of two albums, everything Dan Askew and Second Nature touches is absolutely amazing. *Choose Bronze* is no exception. This is emo pop that stays fresh throughout all the songs. Nathan Ellis, formerly of Coalesce, plays in this band so you know the musicianship is top notch. The booklet that accompanies the CD is also quite stunning. A nice construction paper cover with a little twist. Inside the lyrics are arranged on beautiful backgrounds. I know I've said this before but I'll say it again, artwork with music always makes it better. Music is an art and anyway you can enhance it can only make it better. This CD would be good for fans of Mineral, Promise Ring, and a bunch of others but like I said, this is original.

Ben Milne

The Arsonists
As The World Burns
Matador



NYC's the Arsonists are the kind of hip-hop crew that would've once signed to Deejay or Tommy Boy; just one of the many great hip-hop crews crowding the airwaves in the late '80s. This isn't to say that their sound is retro or old-school, but it doesn't fit the models for crossover rap or more experimental hip-hop either. Neither gangsta nor "conscious," the Arsonists come on with stripped down, hardcore beats and a complex, interweaving rapid-fire delivery you don't hear from most M.C.s these days. *As The World Burns* includes all three of the Arsonists' underground 12's with lean, no bullshit tracks like "Halloween" and "Seed." The best cut of all is "The Session" (originally out on Fondle 'Em Records) with its spontaneous, basement flavour that recalls the classic Method Man cut of the first Wu-Tang album (yeah, it's that good). Of the new tracks the fast-faster-fastest "Rhyme Time Travel," the raw freestyle of "Lunchroom Take-Out" and "Frienemies," a hip-hop updating of the O'Jay's "Backstabbers" that doesn't stoop to sampling its hook, all stand out. This is the first hip-hop release the indie-rock label Matador has ever released, and it's a good one.

Randy Gelling

more reviews

Los Locos del Ritmo

Rock con...
Electro Harmonix



The youngster combo with a tremendous beat! Los Locos del Ritmo, otherwise known as The Crazy Rhythmers, play fabulous renditions of American favorites as well as original way out South American rock 'n roll tunes. Considered to be the best non-North American rock 'n roll record produced in the 50's, the original Rock con Los Locos del Ritmo album has been re-issued on Electro Harmonix out of Madrid, Espana. Due to the non-existence of the master tapes, this 10" vinyl only release features twice the surface noise. One layer is from the not re-mastered rare as dinosaur shit original album and the other is from your parent's turntable wearing the wax right off this dance party favourite. Featuring such hits as Nena No Me Importa (Baby I Don't Care) and Pedro Pistolas (Peter Gunn) it's no wonder all the kids can't stop asking "Play it again, por favor!"

David Barclay

DJ Signify

Mixed Messages
FourWaysToRock

This is one of the first releases by the mini-label FourWaysToRock, who have also put out some of Moka Only's stuff. Signify is part of the 1200 Hobos crew and Mr.Dibbs and DJ Shiro guest on this "solo" turntablist excursion. There have been a lot of turntablist records released lately but this one is a cut above as Signify mashes up unusual sources like Beat poems and Sun Ra jams to produce a disorienting swirl of sounds that manages to still keep it funky. Post modern without even knowing it, the real psychedelic music of the 21st century is hip-hop.

Randy Gelling

Dr. Dre

2001
Aftermath \ Interscope

Well Dre is back with this, his second solo effort since *The Chronic*. Now that Dre has his own label, Aftermath, he has been makin' mad moves, like the signing of the platinum MC Eminem. As for the new LP, DRE hasn't improved too much lyrically since *The Chronic*, which is the opposite as far as the beats are concerned. Production is what Dre does best and he did a nice job, to put it lightly. The first seven tracks I think are the best.

2001 also features: Mr.X to the Zee, Snoop Dogg, Eminem, Krup, Nate dog, and new comer Hitman. Another song that is nice is "Some L.A. nig@Z" featuring one of the original members of N.W.A. MC Ren as well as Xzibit, King T, De Fari and more. The 2001 LP is well worth the cash for the beats alone.

Tee Dub

Boy Sets Fire / Snapcase

Split CD/EP
Equal Vision

Unfortunately this is Boy Sets Fire's last release on a reputable label. They have unfortunately joined the Victory roster as did Grade a couple of months ago. But scene politics aside this is a great release especially if you buy it on vinyl because it comes in a wonderful gatefold. Boy Sets Fire are one of the few bands that plays emotional hardcore with political lyrics. Proving that emotional sounding music doesn't have to be about girls. So much energy is conveyed that they have a very large fan base. Snapcase on the other hand play quality mosh-core (they too are on Victory). I'm not a huge fan of mosh-core style hardcore so I haven't heard all of Snapcase's releases. What I do know is that they are very good at what they do. Most of you probably already know what Snapcase is like and all you need to know is that if you like them you probably won't be disappointed. And to top it off both bands have meaningful and interesting lyrics.

Ben Milne

Devolver

Left Orbit and Temple
transsiberian/scratch

The only thing I hate about this album is that it's only half an hour long. The music is rhythmic and introspective, the transitions between tracks are particularly well thought out, and Marc and Kyra's voices are sensuous and melancholy without being maudlin (though the lyrics sometimes are.) Devolver sounds like a band of hard-headed dreamers, maybe a bit paradoxical in their influences. This is the perfect loner-in-the-world soundtrack if you like to carry a discman around, because it'll put a self-conscious swagger in your step. The songs range from rock with a subtle folk flavor to grinding beats worth a bit of bar-room groping, and it always manages to sound really cool, in the traditional sense of the word. Most definitely worth a serious listen-to if you like good music of the rock and roll variety.

jenny m

Traditional Music from the edge of England

Northumberland Rant
Smithsonian Folkways Recordings

In the northeastern edge of England, bounded by Scotland and the North Sea, lies the country of Northumberland and the home of, in my humble opinion, the sweetest sounding bagpipe in the world, the Northumbrian smallpipes. All twenty one tracks on this CD are absolute gems, and the thirty six pages of liner notes and photos are beautifully presented by Burt Feintuch. The beginnings of the Northumbrian pipes can probably be found in the bellows blown musette, fashionable in French society under Louis XIV, the English pipes differ only in its cylindrical chanter, with seven keys, is stopped at the bottom, so that when all holes are closed it is silent, (the less charitable among us might suggest that many other types of bagpipe have this type of device fitted) but in this case, it provides the means for true articulation and staccato, which can be heard to perfection on my favorite track by Pauline Cato. If you love the pipes, as I do, don't miss this delightful recording.

Ray Thomas

Saves the Day

Through Being Cool
Equal Vision

Well I must say, this is an all around sensational album from these kids from New Jersey. Melodic punk, kinda in the vein of Lifetime, but with a much better singer. Saves the Day just seem to have this groove that rocks so much. Every song is as fun as the next and nary a single one will let you down. The lyrics are more along the lines of what one might call emo lyrics and that's cool with me. I think the best thing about this band is how wide their spectrum of fans can be. Punk kids can dig this, hardcore kids can dig this, and by gum, emo kids can too. Please find this because it is ever so wonderful. Splendid. Hell, if this album was a book it'd be riveting and a real page turner.

Ben Milne

The New Deal

This is Live
Mo Funk

This is good. Especially for a live cd. It goes well with dinner with the neighbours, because it's different enough to be interesting but not so overwhelming that it disrupts the conversation. Kind of an ambient and sound-scapey hybrid electronica

jazz of the postmodern variety. The band has a particularly good rhythm section; the flow from track to track creates an hour-long evolution of steady beats and bass overlaid with space noise and synth, spanning a variety of styles and influences. The end product is some groove that can only be described casually as 70's pimpin' fresh. Overall, there is a polish that is only disrupted by a few self-indulgent manic moments from the synthesizer, something I wasn't too particularly fond of (but then I take funk a bit on the heavy side, and this lightened it up a little, like throwing a lava lamp into the equation.) A welcome edition to my cd collection. All said, if this trio from Toronto really plays like this live, then I'd like to see it.

jennym

Tash

Rap Life
Loud Records

If you like The Alkaholiks you're going to love Tash's new solo debut. *Rap Life* has very few flaws, the production is tight, and the raps are just as good. Songs to peep at: In The Shadows song of the month, "Only When I'm Drunker," featuring the Liks. Produced by Minnesota, he freaks that ill loop. Other trax are Smoke Fest 1999 feat: Phil The Agony, Outkasts, and B-Real. And True Homies featuring Phil The Agony and Mr.X to the Zee, produced by The Liks DJ E-Swift. This new LP features hella dope Beat makers and MCs; one of the top ten LPs of 1999. If you like 21& over, Coast to Coast or Likwidation you'll like *Rap Life*. Two thumbs up.

TeeDub

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(cr)happy Valentine's 2000

Burnt Black
Burned out
D-pendent

Burnt Black are a four piece rock band who have put together a collection of melodic crunchy riffs and Brian Borchardt's voice just adds to the eerie sound. My favorite tracks on this disc are "Telepathy" and "Escape Plan." The CD on a whole is a good solid effort except something just doesn't sit right with it. After a good number of listens I still can't put my finger on what it is that bothers me about it. Even with this drawback Burnt Black has kept me coming back for more. There is definitely something mysterious about these guys which combined with there melodic wall of distortion makes for an interesting listen.

Scott Laming

Raekwon
Immobilarity
Loud Records

This is Raekwon's follow up to the infamous *Cuban Linx* LP which is a definite classic. On this latest one Raekwon has a whole new steez as far as production. The Rza didn't do any of the beats this time which I thought was a good change. Ghostface and Cappadonna are missing as well. On previous albums you couldn't hear a Raekown track without them. Now he's got the American Cream Team on a few tracks which is OK. The songs to check for are "Live From New York", "My Favorite Dred" where he raps about rasta Big Willys and my favourite song "Fuck Them" featuring Method Man where they rap about wanna-be gees; the beat has a nice piano loop. Another dope song is "Sneakers" produced by the one and only Pete Rock. The beat is mad hot and Rae's raps are tight. He talks about all the sneakers he's ever rocked. Raekwon is still one of the best Wu-Tang MC's, but the new producers don't compare to the Rza. Bottom line is that *Immobilarity* is half the LP *Cuban Linx* was. Raekwon will be in Vancouver on Feb 7th at Richards on Richards.

Magnetic Fields
69 Love Songs
Merge

For my five cents Steven Merritt is without question the best pop songwriter to emerge in the sonically tumultuous decade we called the nineties. That said, I must confess that upon learning that the first release in almost four years by the Magnetic Fields would be a 3 CD box set on the theme of love, my first reaction was that it could be "too much of a good thing". Not for the theme--after all, there have been precious few Magnetic Fields songs not about love, so this isn't new territory. But none of his previous records stretch past the 45 minute mark (except *Distant Plastic Trees/The Wayward Bus*, a reissue of his first two records onto 1 CD), and as a result they never outstay their welcome, a legitimate danger for a band whose sonic trademark is a sort of eighties-bubblegum-technopop pureed in an avant-garde blender. As diverse as the songs themselves actually are, there's has been a sameness to the sonic approach that I've though might be somewhat stifling. Which makes the obvious growth and maturation of vision evident on all three volumes of *69 Love Songs* a welcome presence. It's the most sonically diverse record Merritt has ever made, probably because he realised it would be a pretty daunting listen otherwise. So in addition to the usual experimental-technopop backdrops, we get country, folk, jazz, tape-loops, Afropop; even a Gilbert & Sullivan style opretta. If you're a fan at all I heartily recommend picking up the box set, not only for the booklet containing a rare in-depth interview with the notoriously sullen and uncommunicative Mr. Merritt, but because the cumulative effect of listening o the whole thing in one sitting is -- well, transcendent. However, if you're only going to pick up one disc I'd go for *Volume 1*, which has not only the highest overall proportion of hits to misses, but also contains six songs which rank among his best ever.

Steve MacIsaac

169

hype of the month!

Captain Beefheart and his Magic Band
Grow Fins: Rarities: 1965-82
Revenant

With the majors scraping the bottom of the barrel for new box-set material (even Styx--Styx for Christ's sake!) it was only a matter of time until someone started to scrape the top of the barrel, and so a few actually significant bands have received the ultimate record-geek treatment. Pere Ubu, the Velvets and now, the strangest and most radical of all--Captain Beefheart (a.k.a. Don Van Vliet) and his Magic Band. The majority of this five-CD set of demos and live performances focuses on the *Trout Mask Replica* period of '69-'72. This is generally seen as the peak of Beefheart's music, creatively if not financially. Originally released on Zappa's Straight label (Don and Frank had been school friends in California) there is little doubt that *Trout Mask Replica* is one of the most important records in underground rock. Along with the Velvets, Beefheart was one of the only '60s artists whose relentlessly uncommercial approach would inspire the late '70s revival in rock...also known as "punk rawk."

So what is the big deal? Why can't you receive your official music-geek-hipper-than-thou scout badge until you own *Trout Mask*...or hell, even better, this box set? The answer is in the title to this collection of skronk and squawk--*Grow Fins*. The Magic Band was one of the only white blues bands that realised it wasn't enough to imitate Muddy Waters and company ad infinitum, and so they began to grow fins: change and mutate.

The first CD in the set establishes what the band sounded like before they recorded the classic debut *Safe As Milk*, ie, a suprisingly good white blues band with the only convincing white blues singer of his generation. Beefheart's gritty, "I gargle with gasoline" Howlin' Wolf-like vocals are the strongest part of these '66 demos. On later tracks like the live '68 version of "Electricity" you can hear Beefheart and the group beginning to push against traditional forms; the lyrics are becoming

a surreal jumble where verbs and nouns trade places and the music begins to cough and stumble as the definitive Beefheart sound of a rock-band-falling-down-the-stairs-while-playing-backwards coalesces. The Magic Band's permutations of blues, free jazz, ultra-Dylanese spiel and some irreducible alien element finally come together during the

stunning set of demos from the *Trout Mask Replicas* sessions. To hear these tracks stripped of Beefheart's vocals is to realize just how essential the band really was to his success. Even today, though, these tracks are a challenge to listeners not enamoured with outside noise and impenetrable lyrics. But to fans and anyone else willing to spend the time with this music it doesn't get much better. For me, it all culminates in the live versions of "When Big Joan Sets Up" and "Click Clack." Intense and--realising I risk sounding like some burned-out hippy--maybe even transcendent music that tears the legs off of most of the other music you will ever hear.

Randy Gelling



Tee Dub

jan 2000

The CFUV Chart

TM	Artist	Title	Label
1	Magnetic Fields	69 Love Songs	Merge
2	Zoobombs	Let It Bomb	Emperor Norton
3	Various	Knitting on the Roof	Knitting Factory
4	* French Paddleboat	Conversions in Metric	Scratch
5	* Seppuku	The Awesome Houses...	Spectra Sonic
6	Ken Vandermark	The Joe Harriott Project	Atavistic
7	* The Sadies	Pure Diamond Gold	Bloodshot
8	Handsome Boy Modeling School	So...How's Your Girl?	Tommy Boy
9	Zap Mama	A Ma Zone	Luaka Bop
10	Takako Minekawa	Fun9	Emperor Norton
11	* Mary Jane Lamond	Lan Duil	Turtlemusik
12	Wendy Carlos	Switched on Classics: Highlights	East Side Digital
13	+ Hot Hot Heat	Hot Hot Heat	Independent
14	Brigitte Fontaine	Moreaux de Choix	Virgin
15	Kitangus	West Coast Celtic	Independent
16	Sally Timms	Cowboy Sally's Twilight...	Bloodshot
17	Le Tigre	Le Tigre	Wiiija
18	D Moebius	Blotch	Scratch
19	Plone	For Beginner Piano	Matador
20	Animals on Wheels	Nuvol i Cadira	Ninja Tune
21	Three Penny Opera	Countless Trips From Here...	Spectra Sonic
22	* Silence Descends	Silence Descends	Front
23	The High Llamas	Snowbug	V2
24	Stereolab	Cobra & Phases Group Play...	Electra
25	An Ear For A Leg	Music From Dance	Heartpunch
26	Mice Parade	Ramda	Bubblecore
27	* Daniel Le Duc	Le Voyage D'hiver	Diffusion i Media
28	+ Tania Elizabeth	Something	Independent
29	* 567i	Living The Love	Independent
30	Various	10 Years: Everything is Nice	Matador

+ denotes Victoria artist

* denotes Canadian

RE denotes re-entry to the chart

Ranking reflects airplay compiled from weekly charts of the previous month. why not this month? 'cause I can't see into the future.
Music Director: Geraldine Bulosan. Chart compiled by me too!

chart feature



#2 this month

Zoobombs
Let It Bomb
Emperor Norton

This latest album by the Japanese rock quartet the Zoobombs is significantly more focused than their first album *Welcome Back! Zoobombs*, which was a pretty good album in its own right. The improvement is largely due to an increased injection of sleazy rock n' raunch of the *Exile*-era Stones variety on songs like "Ships Are Alright" and "South Central Rock." The cross-genre jumping of the first album is also pulled off with more aplomb on the appropriately dubby "Mo' Dub" and funky "Mo' Funky (pt.1)." At this rate of growth the third Zoobombs album may be a classic.

Randy

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BACK IN THE DAY!

Ode to Joe.

By Ricky Long

Just weeks ago, I went for a walk in the park with my old punk mate Pete. He had his two dogs with him, and I had my one dog and three wild children. Pete and I had been punk rockers in the early eighties and saw many a great band...or should I say experienced many great bands. Punk rock held a lot of energy back then, and we had a great time listening to the music and hanging out in the scene. Don't get me wrong; I'm sure the punk rock of today still holds a lot of energy. My three children hold most of my energy today and at times that's way more intense than a Black Flag show. Anyway as I was walking in the park with Pete, we were talking about how fast time flies. I started singing an old Clash song to him and adjusted the lyrics in accordance to the moment. "All the young punks...Are now middle age geezers!" He laughed, and we stopped reminiscing so Pete could yell at the dogs, and me to my children. My son stopped the destruction he was about to embark on and as he looked at me another one of my favorite old punk songs popped into my head. The Descendants "Parents why won't they shut up, parents they're so fucked up!" It's funny how the tables have turned.

I continued on with my conversation with Pete and told him I heard a new Joe Strummer song on the radio at work. Imagine that, mainstream radio giving Joe air time! Back in our time, Joe and the boys didn't even get a chance for mainstream radio play. Of course the Clash's later album got them air time but it also put an end to the band; Rock the Casbah, Should I Stay Or Should I Go. The Clash was our all time favorite punk band. The Clash had a style that we quite frequently tried to imitate. Their LP's are still my all time favorite listens. Nothing helps me get housework done faster than the first Clash album...well maybe an early Motorhead album makes me move faster but it's not really punk.



The Clash played twice in Vancouver to my knowledge. The first time was the Combat Rock tour around 1982. I heard about the show too late to figure out some scheme to convince my mom to let me go. A year later the Clash backed up the Who's farewell tour in Seattle, and Pete and another friend Rob bought tickets and left me home all drunk and beat up...No, that's not what happened, my mom would absolutely not allow me to travel to the States "They have guns and murder people down there!" she said. What kind of punk would let their mom tell them what to do!

Finally in 1984 my opportunity to see my idols live came. It was the Cut the Crap tour. Well it wasn't the complete original line-up but good old Joe was still singin'. The show was at the Pacific Coliseum and we had a great time. At the end of their set they were playing White Riot and punks started to climb on stage. The bouncers said they could not keep 'em off so they gave up. Pete looked at me and said let's

go. Pete is quite a big guy, so I grabbed the back of his leather jacket and he plowed his way to the stage with me dragging behind like a water skier in jackboots... In seconds we were on stage singing White Riot with Joe Strummer. We left fully satisfied only to find the starter in my car had packed it in so we push-started the thing and slept at the ferry terminal.

A few years later, I was going through a speed metal stage and Pete phoned me and said he was going to Van to see the Pogues at the Commodore. He wanted to know if I wanted to come. Being into speed metal I declined only to find out a bit later that Joe Strummer was playing in the Pogues. I quickly phoned him back and said I was coming. Man, am I glad I went to the show! The Pogues were fantastic! The end of the show was Joe and the Pogues singing London Calling.

Joe Strummer is one of my all time favorite vocalists, and it's good to hear him on the radio during my drudging day in my cold place of employment. Now if my kids would stop eating up my paycheque maybe I could go downtown and buy the new Joe Strummer record.

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reviews of printed matter.



Exquisite Corpse

Poppy Z.Brite
Scribner

"I found myself with a great many descriptions of murders and sex acts performed upon dead boys. Small details began to return to me, such as the way a fingerprint would stay in the flesh of a corpse's thigh as if pressed into wax, or how a cold thread of semen would sometimes leak out of a flaccid penis as I rolled it about on my tongue." Hello there. Just giving you a taste of *Exquisite Corpse* by Poppy Z.Brite. Having only read the Courtney Love biography by Brite, I really have nothing to compare this to as far as her other novels are concerned, but I must say I liked this one and will probably read some more. So gory! So homoerotic! The book is about two serial killers, both obsessed with the art of killing and having sex with young men (in either order). Obviously the novel is written in homage to the Jeffrey Dahmer story, complete with a drugged up Vietnamese boy who escapes and some very gruesome, vivid descriptions of the act of cannibalism. A big ol' transgressive thumbs up!

Lyndsay Sung

Silence Descends: The End Of The Information Age

George Case
Arsenal Pulp Press

Silence Descends is a rarity in modern science fiction because it explores one of the least appreciated, although most ancient roles of science fiction—the creation of a utopia. The book jacket compares Case's slim pseudo-essay—supposedly written five hundred years in the future—to Huxley (*Brave New World*) and Orwell (*1984*), but this comparison is slightly off because whereas Case begins with the apocalyptic visions of nuclear disaster and racial violence common to most dystopian literature he soon turns to the ways that humanity begins to dig itself out of the wreckage of the 20th century. This surprising shift to an idealistic view of the future about a quarter of the

way through the book involves the world turning away from the "information technology" that is currently trumpeted by technocrats worldwide towards a vague spirituality known as the Community of Soul. This movement is led by thinkers from what is now considered the "Third World," and indeed, it is here that Case captures a real truth as much of today's best music, literature and thought do come from outside the "First World." Still, Case's storyline does seem a little too optimistic regarding our future, but the intention here isn't to reinforce the asinine notions of technological "realism" in pulp sci-fi but to use sci-fi as a way of exploring an idea unfettered by the conventions of "realistic" fiction. Ultimately Case's vision falls somewhere between the extreme poles of Well's technologically-based utopia in *The Shape Of Things To Come* and the surrealistic, bizarre utopian fantasy of Ballard's *Vermillion Sands*.

Randy Gelling

8 Ball Chicks

Gini Sikes
Anchor Books

This book promotes itself as "A Year In The Violent World Of Girl Gangs." Gini Sikes spent a year researching girl gangs by hanging out with them in their world where guns, violence, rape and murder are practically everyday occurrences. Girls, mostly around fourteen or so, speak candidly, sometimes with pride and sometimes with shame, about living la vida loca in the true sense, or about gang rituals such as getting jumped or raped in. Products of a highly racist, poverty-stricken environment, some are fragile girls with bleached out stringy hair and thin strips for eyebrows, others are strong, butch teenagers shooting a gang banger in the face at point blank range. What drives these girls to submit themselves to such a life is a question that remains unanswered at the end of the book. Status? Power? Image? To be accepted? To win the affection of a certain boy? Desperation? It's hard to imagine these girls' lives as compared to a typical white middle class, teenaged girl living in Victoria and getting dropped off at the mall by her mom. It truly is another world, complex with its own violent rituals and ultimately very sad.

Lyndsay Sung

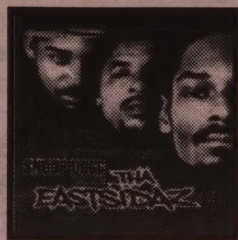
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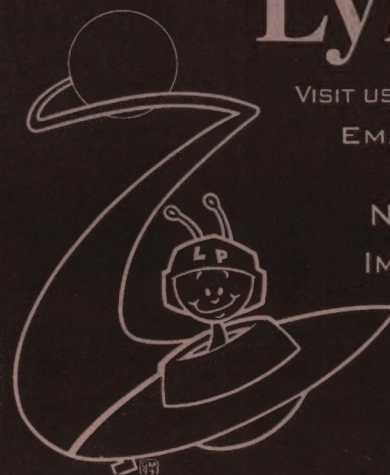
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DIALTALES: CFUV 101.9 FM PROGRAM SCHEDULE

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PROGRAM HIGHLIGHTS

You are about to embark on a new adventure. We promise you'll have fun.... We promise you'll be amused.... We promise to entice your auditory stimulæ.... Changes to CFUV's program schedule have been in the making for several years; surveys collected and collated from several sources including you, the listener, have made it so. We are striving to open the program schedule to new, innovative and diverse programming. Merely a glimpse into this big blue marble we all share. Many new programs will be hitting the airwaves mid month while several programs will be shifting time slots. Now tell us you aren't enticed!

NEW TO THE 'FUV

THE BACK PORCH
Tuesdays @ 3:00 am

BOOSTER SHOT
Wednesdays @ 6:00am

OUTSIDE LOOKING IN
Alt. Thursdays @ 5:00 pm

NIGHT HAWKS @ THE DINER
Sundays @ 3:00 am

OLD SHOWS NEW TIMES

COURAGE MY LOVE
beats into the groove of alternating
Mondays @ 11:00pm

LAST DAYS OF PLANET EARTH
explodes into alternating
Saturdays morns @ 1:30am

SAME SHOW NEW NAME

PLANET APE boldly delves into **THE ZORLON GALAXY** with Dr. Zaius & special guests
Mondays @ 4:00pm

CHEAP GAS accelerates to **A.M. RADIO**
Saturdays morns @ 12:00am

ADIEU....

OH! SWEET SEX IN TEXAS
Mondays @ 3:00am

ANON!

LOOP DOGS The VIKES are BACK! CFUV will be broadcasting the UVIC VIKES Basketball AWAY games and playoffs. Check out the VIKES website for details: www.uvic.ca/vikes

	Mon	Tue	Wed	Thu	Fri	Sat	Sun
6							6
7	SOUNDCHECK SKA/SURF/PUNK	FAST TIMES AT LANDSOME HIGH ROCK	BOOSTER SHOT ROCK	UNCLE BRI'S EARLY AM FUNHOUSE WACKY	INTENTIONALLY LEFT UNTITLED SHOW ROCK	TEEN BEAT ROCK	WHAT'S LEFT OF WHAT'S REAL OPEN FORMAT
8							8
9	UNIVERSAL DONOR WORLD/ROOTS	ODE TO ANI FOLK	ROOTOPIA/SHARON'S SUNSHINE BREAKFAST FOLK	ACOUSTIC CREEK FOLK	COASTAL CEILIDH FOLK	RADIO ARCADIA/PLANET FOLK FOLK	YUGOSLAVIAN
10							10
11	MUSIC ON MONDAY CLASSICAL	JUST SAY NANO 20TH CENTURY	MUSIC AMONG FRIENDS CHAMBER MUSIC	MUSIC THROUGH THE CENTURIES CLASSICAL	AMADEUS...& MORE CLASSICAL	SOITELLAAN FINNISH	POLISH
12	PROFIT? NOT! PUBLIC AFFAIRS	PERVASIVE ACTUALITIES TAP INTO THE STREETS	STREET/TV A SHOW OF SOLIDARITY PUBLIC AFFAIRS	HOMEMAKER FROM HELL WORLD TRADE WATCH	EARTH FIRST ENVIRONMENTAL	IRISH	ITALIAN BROADCASTING SYSTEM
1	THIS WAY OUT MAKING CONTACT	TOKEN ZONE WOMEN OF COLOUR	ALTERNATIVE RADIO PUBLIC AFFAIRS	GUERRILLA RADIO PUBLIC AFFAIRS	ARTLET ARTS MAGAZINE	THE GREEK HOUR	POSTALES MUSICALES LATIN
2	NEW ALBUM REVIEW NEW MUSIC	MEDITERRANEAN SHOW	TBA	FRESH AIR NEW DJ ROTATION	UNRESERVED NATIVE	SOUNDS OF SCOTLAND	GUITAR JAZZ JAZZ
3	TBA	JUST ANOTHER RANT OPEN FORMAT		THE MATRIX/ELECTRIC DIALECTICS ELECTRONICA		SKANKSTER'S PARADISE SKA	DISCIPLES OF DR. DEMENTO METAL
4	THE ZORLON GALAXY OPEN FORMAT	AUDIO VISUALIZATIONS STORYTIME	30 SECONDS OVER TOKYO OPEN FORMAT	SURFIN' HI-FI	PMS SHOW/ THE MANSION PUNK	HILLBILLY HEAVEN COUNTRY	
5		CARAVAN IMPROV & AVANT-GARDE		ONE UP, ONE DOWN/ OUTSIDE LOOKING IN JAZZ		FRENCH	MAH HADASH! JEWISH MUSIC
6	MILE STONES/ FIVE SPOT JAZZ		STRAIGHT NO CHASER JAZZ		SEARCHIN'/ ECLECTIC JAZZ SHOW JAZZ		WOMEN ON AIR WOMEN'S ISSUES
7		JUMPIN' IN JAZZ EARLY JAZZ		STOMPOLGY JAZZ		ALIVE & DREAD REGGAE	IN THE MOOD JAZZ
8	GIRLS NIGHT IN QUEER WOMEN	BOOKLIT QUEERLY CANADIAN	LET THE GOOD TIMES ROLL RHYTHM & BLUES		SAD & BEAUTIFUL WORLD SPOKEN PERFORMANCE		
9	BEATING TIME WOMEN IN MUSIC	MOVIETRAX SOUNDTRACKS & SCORES		EARMEALS ELECTRONIC & EXPERIMENTAL	IN THE SHADOWS HIP HOP	BOOM SHAK ATTACK DUB & DOWNTempo	SOLUTIONS PUBLIC AFFAIRS
10						SUB ZERO HIP HOP	THE FISH SHOW OPEN FORMAT
11	BUBBLEGUM CRISIS/ COURAGE, MY LOVE OPEN FORMAT	STICKY MESS/ SONGS FOR THE MISUNDERSTOOD OPEN FORMAT	RED EYE SPECIAL OPEN FORMAT	AREA OF REFUGE / SOUNDS OF SKUNK PUNK	ESCAPE VELOCITY TECHNO	GARAGE GROOVES GARAGE	
12			PHAT STAX O WAX HIP HOP	SYNODIC THEATRE OPEN FORMAT	A.M. RADIO OPEN FORMAT		
1	JIMMY TWILIGHT'S LONESOME LOUNGE LOUNGE	VICTORIA'S CHINESE RADIO CHINESE	GROOVES, JAMS & BOOGIES JAM ROCK	REALLY GOOD MUSIC ELECTRONIC DANCE	FREE SPEECH FOR THE DUMB/ LAST DAYS OF PLANET EARTH POP/PUNK/OPEN	LONGHAIR'S JUKEBOX OPEN FORMAT	LAST DAYS OF PLANET EARTH POP/PUNK
2							2
3							3
4	THE BACK PORCH OPEN FORMAT	GUMBO OPEN FORMAT	FIVE RINGS OF SPUN FUN OPEN FORMAT	GUMBO OPEN FORMAT	GALLOPPING GOOSE REVIVAL ROCK	NIGHTHAWKS @ THE DINER JAZZ, TALK, & MORE TALK	GUMBO OPEN FORMAT
5							5

SPOKEN WORD

MULTICULTURAL

February Gig Guide

Highlighted events are CFUV Co-presents. Send event info to PO Box 3035, UVic, Victoria, BC V8W 3P3 att: Gig guide

- All-Ages Show Listings - The Underground Voice: 370-PUNX

Velvet @ Steamers
Coffeehouse @ the Norway House
Sundays @ the JBI pub (poetry @ more...)

90s Power Pop w/ DJ Millennium @ the House of Blues
Hospitality Night w/ DJ Daddy Mack @ Legends
Retro Night @ the Limit
Stage Fright (open mic) @ Steamers

Billboard Top 40 w/ DJ Varius @ the House of Blues
All Request Night @ Legends
Connection (hip hop) @ the Limit
Cafe Philosophy @ Mocambo, 7pm
Tuesday Night Jazz @ Steamers
Stand Up Comedy Night @ the Tally Ho Motor Inn

Stir Fry: Hip Hop, Reggae, Rare Groove & Assorted Exotic Beats @ Steamers
80's Retro Dance w/ DJ Varius @ the Blues House
Lynne McNeil @ Charters, McMorran's Beach House
Lindy Hop & Swing @ the Jet Lounge
DJ Shade's House Party @ Legends
Rumours @ the Limit

Top 40 Dance w/ DJ Cookie @ the House of Blues
Windy City Thursdays @ the Icehouse
R&B, hip-hop, & old skool mixing by DJ Wax, the Boy Scouts, El Famoso, Grande & the Wet Bar @ the Jet Lounge
The Original 80's Night w/ DJ Shade @ Legends
Student Night w/ A Particular Wave @ Steamers
Retro 80's @ the Planet
Open Mic w/ Dan Wise @ Thursdays

Live Music @ Brickyard
DJ Daffy & DJ Daddy Mack @ Legends

Live Music @ Brickyard
Blues Jam @ the James Bay Inn
DJ Daffy & DJ Daddy Mack @ Legends
Rumours @ the Limit
Stand Up Comedy Night @ the Tally Ho Motor Inn

Tuesday 1st

Kevin Litch (jazz) @ Steamers

Wednesday 2nd

Lafayette String Quartet: Beethoven Cycle @ the UVic Centre Auditorium

Blue Rodeo & the Whitlams @ the Port Theatre (Nanaimo), 8pm

Thursday 3rd

Blue Rodeo @ the Royal Theatre, 8pm

Jeffrey Sez @ Legends

Friday 4th

The Town Pants w/ Eleven @ Steamers

Earthmen @ Vertigo

Ken Hamm @ the James Bay Inn

Saturday 5th - Chinese New Year

African Childrens Choir @ Open Space

ReggaeLution: Bob Marley Birthday Bash @ Steamers

Spirit of Women 2000: celebration of International Women's day feat. visual & performing artists @ The Unitarian Church (949 W49th; Vanc.) 7pm free!

Joe Blues Band @ the James Bay Inn

Whip @ Vertigo

Monday 7th

Raekwon @ Richards (Vanc.)

Tuesday 8th

Bruce Cockburn @ the Royal Theatre, 8pm

Noodle (jazz) @ Steamers

Friday 11th

Another Family Gathering: A Particular Wave, Giggle

Bush & DJ Wyld @ Velox; potluck 8pm

Earthmen @ Steamers

Rick Bockner @ the James Bay Inn

Nebula & Lost Goat @ Ice House

Saturday 12th

Groove Fest: annual alternative fashion show @ Vertigo

The Grames Brothers @ Steamers

UVic's School of Music: Opera, Oratorio & Song @ Phillip Young Hall, 8pm

Great.Vic.Youth Orch. @ UVic Centre

The Bucca Kings @ the James Bay Inn

Easy Big Fella & The Kiltlifters @ Icehouse

Sunday 13th

Family Sunday & Mother's Celebration: poetry, music, dance choreographed by Lynda Raino & children's art activities @ Art Gallery of Great.Vic., 1:30 - 4pm

Victoria Jazz Society presents the Dirty Dozen Brass Band @ Legends, 8pm

UVic's School of Music: A Vocal Extravaganza! Opera, Oratorio & Song @ the Phillip T. Young Hall, 2:30pm

Monday 14th

Kodo Drummers of Japan @ the Queen Elizabeth Theatre (Vanc.) 8pm

Tuesday 15th

Walk in the Park (jazz) @ Steamers

Our Lady Peace & Stereophonics @ GM Place (Vanc.) 7:30pm

Friday 16th

Tic.Toc Festival: Christopher Butterfield, conductor & Tzenka Dianova -Edwards, pianist, @ the Alix Goolden Hall, Victoria Conservatory of Music 7:30pm

Tic.Toc Festival: Jacques Duden @ the Alix Goolden Hall, Victoria Conservatory of Music 10pm

Carolyn Neapole & Dorothy Missing @ Steamers

Bruce Rathie @ the James Bay Inn

Burt Nielson Band @ Vertigo

Saturday 19th

Tic.Toc Festival: Julian Gosper & Jeffery Allport @ Open Space 9:30pm

Tic.Toc Festival: Francois Houle Electro-Acoustic Quartet @ Open Space 11pm

Cozy Bones & Dorothy Missing @ Steamers

Soul Survivors @ Michelle Pujol Room, UVic

Out of the Blue @ the James Bay Inn

Lydia Lunch/30 Helens @ Vertigo

Sunday 20th

Tic.Toc Festival: Laetitia Sonami @ the Phillip T. Young Recital Hall, UVic 1:30pm

Tic.Toc Festival: Jocelyn Robert, @ the Phillip T. Young Recital Hall, UVic 3:30pm

Greater Victoria Youth Orchestra @ the 1st Metropolitan church

UVic's School of Music presents Marzena North: Mach 2000

Wednesday 23rd

Lafayette String Quartet: Beethoven Cycle @ the UVic Centre Auditorium

Thursday 24th

Connie Kaldor @ the Alix Goolden Hall, Victoria Conservatory of Music, 8pm

Friday 25th

NRBQ, Chris Brown & Kate Fenner @ the Victoria

Blues House

Acoustic Stew @ the James Bay Inn

Thunderstruck: an AC/DC Tribute @ Icehouse

Saturday 26th

Fundraiser for the Victoria Jazz Society feat. Roy Reynolds & the Swingin Bachelors @ the Royal Colwood Golf Club, 7:30 pm

Modest Mouse @ the Ice House

Green Room CD release party @ Steamers

The Bucca Kings @ the James Bay Inn

Sunday 27th

Bergen Woodwind Quintet @ the Alix Goolden Hall
The Victoria Symphony presents Enchanted by the Masters # 4: Victor Sawa, conductor & Moshe Hammer, violinist; feat. pieces by Berkeley, Bizet & Beethoven @ the Royal Theatre, 2:30pm

Monday 28th

The Victoria Symphony presents Enchanted by the Masters # 4: Victor Sawa, conductor & Moshe Hammer, violinist; feat. pieces by Berkeley, Bizet & Beethoven @ the Royal Theatre, 8pm

Culture & DJ Salamander @ Legends

Tuesday 29th

Frank Black/Run Chico Run @ Legends

Greater Vic. Youth Orch. @ Laurel Point Inn

Jessie Cahill (jazz) @ Steamers

Ongoing Events:

Feb 1st - 29th

Celebration of Black History Month: guest curator David-George Morgan presents a month of visual art, musical performances & public lectures @ Open Space Gallery

Feb 4th - 10th

Victoria Independent Video & Film Festival: programme guides @ Cinecenta (UVic), tickets & passes @ the Med Grill on Yates or Chapters; website: www.coastnet.com/~cinevic

Jan 26th - March 5th

Field Notes from Maternal Mothering: multi-media exhibition by Jill P. Weaving & Margaret Naylor feat. sculptures, photography, drawings & a website @ the Art Gallery of Greater Victoria

Jan 24th - Feb 16th

Women's Studies 20th Anniversary Exhibition @ the Maltwood Gallery, UVic Centre

Feb 25th - March 12th

Honour the Women @ the Maltwood, UVic Centre

TIC.TOC

INTERNATIONAL FESTIVAL OF NEW PERFORMANCE

FRIDAY/SATURDAY/SUNDAY

FEBRUARY 18-20, 2000

VICTORIA BC CANADA

INFO: (250) 388-5321

TICKETS: (250) 385-9771

FESTIVAL PASS: \$60.00

www.tictocfestival.org

Victoria Symphony

Friday February 18 • 7:30pm

Alix Goolden Hall, Conservatory of Music • \$18.50

Christopher Butterfield (Victoria): conductor

Tzenka Dianova (Bulgaria/Victoria): prepared pianopiano

Kasemets: The Eight Houses of the I Ching

Cage: Concerto for Prepared Piano & Orchestra

Ustvolskaya: Composition No. 2 (Dies irae)

Milhaud: Petite Symphonie No. 2 "Pastorale"

Jacques Duden

(Marseilles, France): photosonic instruments

Friday February 18 • 10pm

Alix Goolden Hall • \$12.50 • See both Friday shows: \$26

Inventor of the photosonic process, Duden's simple instruments include four types of elements: a light source; interchangeable semi-transparent disks, on which he draws opaque sound waveforms; "optical filters", of various designs, handled like a bow; and a photoelectric solar cell, plugged just like a microphone on an ordinary audio amplifier. Organic chill-out music from the inventor of more than 350 new musical instruments.

Julian Gosper/Jeffrey Allport

(Vancouver/Victoria): samplers/improvised percussion

Saturday February 19 • 9:30pm

Open Space Gallery (510 Fort St.) • \$10

An improvisational dialogue involving real-time sampling of live source material. Delicate and timbrally sensitive percussion sampled, processed and mutated.

Tic.Toc gratefully acknowledges the support of the Province of British Columbia through the British Columbia Arts Council. Media sponsorships are generously provided by the CFUV FM102 and CBC Radio Two. Tic.Toc enjoys the sponsorship of Gordon & Velletta Barristers & Solicitors, and the support and cooperation of Pacific Opera Victoria.

François Houle Electro-Acoustic Quartet

François Houle (Vancouver): woodwinds

Ron Samworth (Vancouver): guitar

Chris Tarry (Vancouver): bass

Dylan van der Schyff (Vancouver): percussion

Saturday February 19 • 11pm

Open Space • \$15 • See both Saturday shows: \$20

A live electric quartet enhanced by sampler, pre-recorded sound objects, and low-tech electronic gadgetry. New music, electroacoustic improvisations, and drum&bass.

Laetitia Sonami

(Berkeley): solo interactive computer music/movement

Sunday February 20 • 1:30pm

Phillip T. Young Recital Hall (UVic) • \$12.50

Sonami performs electronic music using as her sole instrument a Lycra glove of her own design, wired with transducers, motion sensors, and even an accelerometer. "She sometimes looked like a human antenna searching the air for sounds, or like a dancer focused on her hands, or like a deity summoning earth-shaking rumbles with a brusque gesture." -NY Times

Jocelyn Robert

(Quebec): electro-acoustic performance

Sunday February 20 • 3:30pm

Phillip T. Young • \$12.50 • See both Sunday shows: \$22

Thinking is a noisy business. Installation, interactive machination, performance, and urban manoeuvres, preoccupied with the notion of imprecision as quality, fascinated by blurry pianos, hollow nerves, packaged gods, and the ambiguity between work and context, music and noise, object and site.